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October

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Architectural Digest (ISSN 0003-8520) is published monthly by Architectural Digest Publishing Corp., a subsidiary of Knapp Communications Corporation, Cleon T. Knapp, chairman. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, CA 90036.

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $55.95. Single issues in the U.S.A.: $4.50; $4.95 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 10040, Des Moines, Iowa 50340. Direct nonsubscription correspondence to editorial office.

INTERNATIONAL EDITION:
A special edition of *Architectural Digest* is published in Italy.

SELECTED ISSUES AND SLIPCASES:
Back issues of *Architectural Digest* and slipcases may be obtained by writing Wilshire Marketing Corp., Dept. AM07, 5900 Wilshire Blvd., Los Angeles, CA 90036, or by calling our toll-free number, 800/421-4448, Mon.–Fri. 9 A.M.–5 P.M. Pacific Time. In Calif., call 800/252-2071. Prices (effective through December 31, 1988): back issues, $6 each; slipcases, $8.95 ($2 shipping).

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

Wow! I couldn't put down the June issue (Collector's Edition—Country Houses) without looking over every beautiful page twice. One could only wish for more of each house visited in your chock-full issue. But it was all there. Congratulations!

Mario Buatta
New York, New York

Your magazine is usually excellent, but I was disappointed with the June country house issue. The houses featured were very simple and plain. What makes *Architectural Digest* the best in its field are the homes that are elegant or architecturally unusual. I hope your magazine will stick with its strengths in the future.

Randy Taylor
Docena, Alabama

I thoroughly enjoyed Guest Speaker John Fowles's article "In a Mess" (June 1987). I too prefer to live without the constraints of orderliness, and am pleased to find myself in such distinguished company! A refreshing point of view for your pages.

Anne Lawrence
Boston, Massachusetts

George Plimpton's delightful article in your June issue acquaints us with Sagaponack, its local history and its well-known summer residents. But after reading Plimpton's remarks I was curious to get a glimpse of his neighborhood. Photographs of the area he so richly describes or an exterior view of his 1820s house would have helped.

Jennifer King
Chicago, Illinois

In addition to Walter Cronkite's nightly sign-off, my favorite part of the old *CBS Evening News* was the periodic sports commentaries by Heywood Hale Broun. His dry, witty style fit perfectly with the unique deliveries of Cronkite and Eric Sevareid. But most importantly, Broun's reports were thought-provoking. Such was the case in his enjoyable piece "Woodland Prints" in your June 1987 issue. Thanks for featuring such a distinguished journalist.

John Gery
Chestnut Hill, Pennsylvania

Mark Girouard's article on Irish country houses (June 1987) was as entertaining and informative as his other writings that I have read. It is truly tragic that so many houses and their collections are being lost. But, although I descend from Anglo-Irish forebears and have been trained as an architectural historian, I can also see the other side of the issue. Exploitation of the Irish people and confiscation of Irish land by the English made it possible for these houses to be built. And in a poor country the necessities of life are attended to first, leaving unattended the care of country houses, which in Ireland are obvious symbols of comparative luxury and of English intervention. Ever-increasing efforts to emphasize the Irishness of these houses and their value to Ireland as cultural resources would likely enhance the possibility of saving more of them from ruin.

S. E. Smead
Charlottesville, Virginia

I must admit my initial dismay when I glanced at the cover of your June 1987 issue in my mailbox. In my mind, country houses had been tagged "boring," with very little inventiveness to offer. Yet *Architectural Digest* has proved once again to be the quintessential showplace for architecture and interior design. Not only did I enjoy the issue thoroughly, but it has changed my mind regarding country style forever.

Victoria Wells
Dallas, Texas



Courtesy of The Asia Society. Photo: Otto E. Nelson

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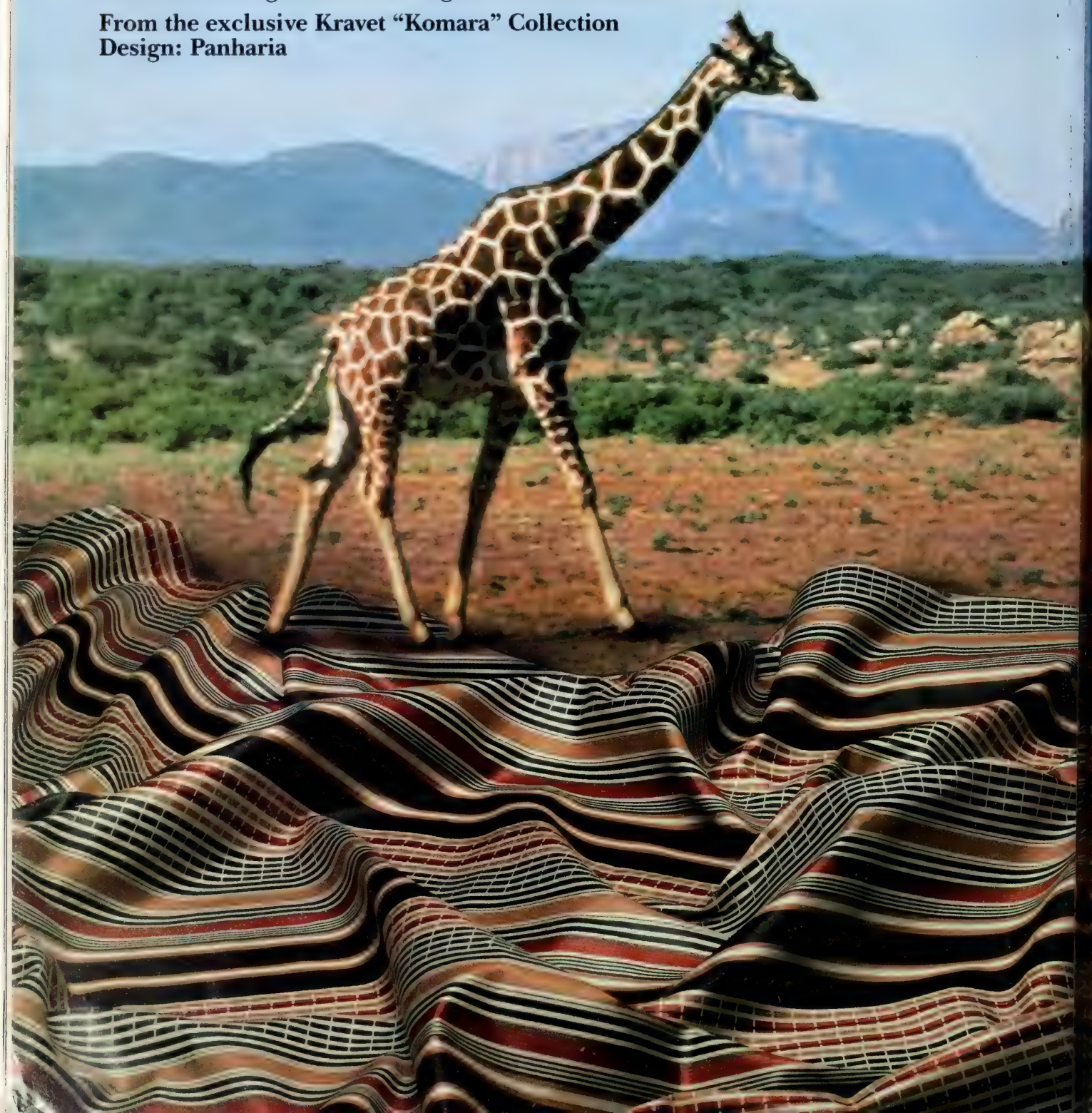
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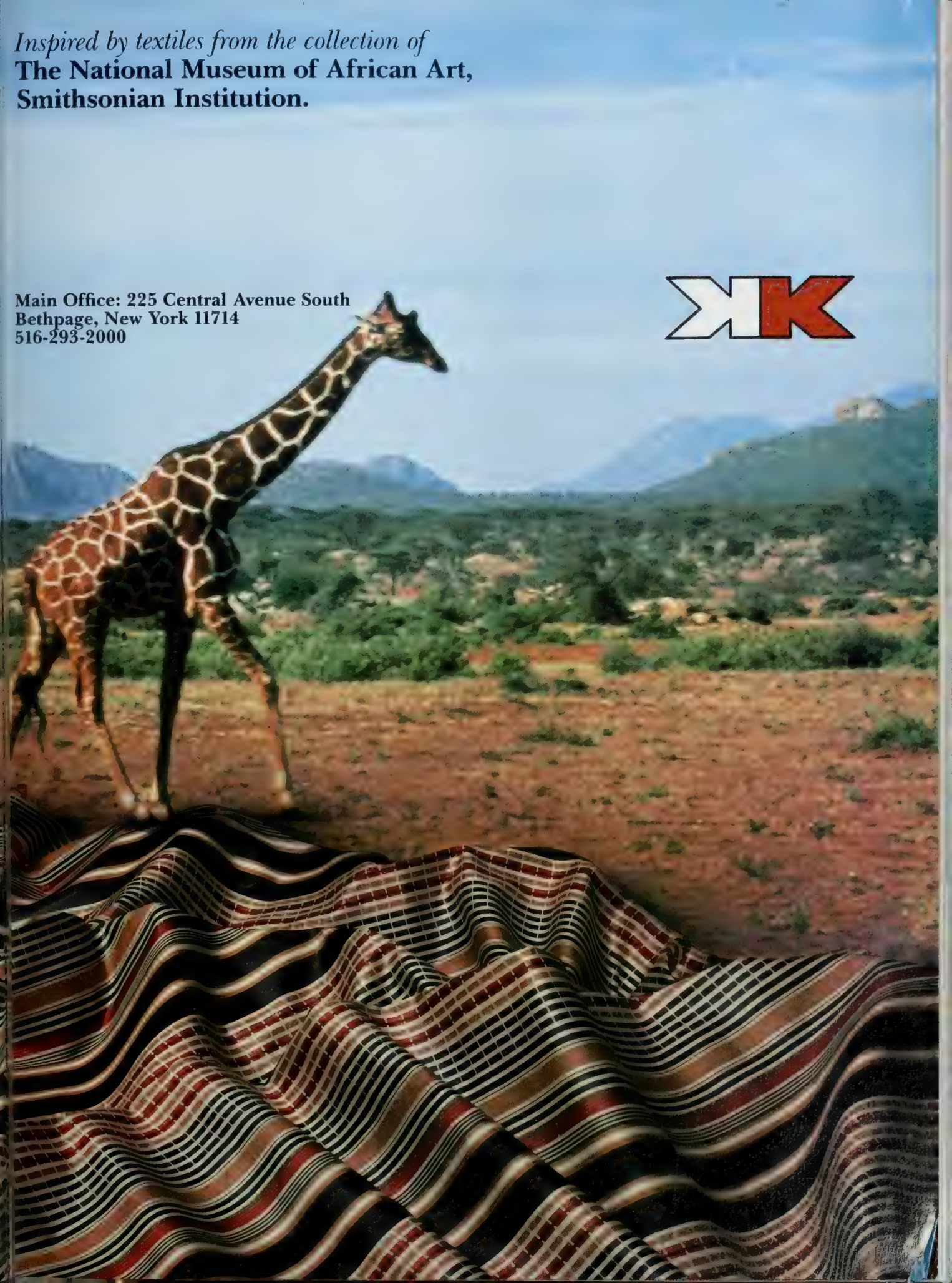
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Oushag (partial view)
18'4" x 13'6" circa 1860



Tabriz (partial view)
19' x 13'6" circa 1880



Aubusson (partial view)
15' x 21' circa 1820



Sultanabad (partial view)
13'6" x 9'4" circa 1890

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Amirtsar (partial view)
12' x 9' circa 1880



Ukrainian (partial view)
6' x 9' circa 1840



Sarouk (partial view)
7' x 10' circa 1820



Kashan (partial view)
13' x 9' circa 1900



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PEOPLE ARE THE ISSUE



JOHN BRYSON

In one of our most exciting Collector's Editions to date, next month's Architectural Digest invites readers into the heart of New York City. The November Inside New York issue offers an exclusive tour of some of the city's most imaginative private interiors, including the apartment of opera luminary Beverly Sills. Many of Manhattan's top designers are represented as well, featuring their most innovative and personal work. Also, Augustin Paege's latest excursion into luxurious fantasy, the Box Tree Hotel, and the surprising interiors of Marlo Phillips. New York is also a state of mind, and among the writers who explore that realm are Kurt Vonnegut, Gay Talese, Louis Auchincloss and Brendan Gill. And, of course, many other notable New York bylines. As Brendan Gill notes, "There are millions of us who cling to this turbulent little island kingdom as if to some ravishing goddess lying at ease between her blue rivers." Indeed, the "turbulent little island kingdom" exerts its influence over more than those who dwell in it. With the November issue, we've opened some of the doors that contain the city's magic.

Paige Rense

Editor-in-Chief



DERRY MOORE

Baron Hans Heinrich Thyssen-Bornemisza

Spirited Composition on Chester Square

The art collection of Baron Hans Heinrich Thyssen-Bornemisza is extensive enough to fill his houses in several countries. But it is the quality, not the quantity, that makes the collection remarkable. Started by his grandfather August Thyssen—a friend of sculptor Auguste Rodin and a man of avant-garde tastes—the collection was nurtured by the baron's father. When it was dispersed after his father's death, the baron, a passionate and discerning collector, bought back many works before adding others. The majority are displayed at a museum attached to his Villa Favorita in Lugano, while personal favorites dominate in his other houses. German Expressionist works are most in evidence at the London residence—recently renovated by his wife, Tita, and shown in our pages this month. *See page 104.*



Patsy Nasher
Raymond Nasher

The Collectors: A Passion for Sculpture

Dallas residents Patsy and Raymond D. Nasher seem to live for collecting. They travel frequently, and much of their time is spent visiting galleries, museums and artists' studios. Theirs is not a private obsession, however. "We both feel very privileged, and we do have a sense of responsibility to share our art," says Mrs. Nasher, who is very proud that more than ten thousand people visited the Dallas Museum of Art the first weekend their sculpture collection was shown last April. Because the Nashers want as many people as possible to see their works, they also display them in public spaces, and often open their house to art-oriented group tours. The collection is now on display at the National Gallery in Washington, D.C., where it will remain through January 3, 1988. *See page 112.*



Linda Horn



Steve Horn

Return to Romance

Linda Horn has literally filled her New York penthouse with what she calls "bits of enchantment." Those "bits"—and much more—have given rise to two Linda Horn Antiques shops, one in New York City and the other in Westchester County. "When the shipments come in," she confesses, "there are certain things I can't part with right away." Hence the shop's slogan: "A collector's collection that's finally for sale." She is also executive producer with her husband's company, Steve Horn, Inc., which makes television commercials. "Steve and I would never be asked to do anything that featured bare walls and a modern, simple look," Linda Horn says with a smile. "Everything we do we decorate, even when it's for American Express or AT&T." *See page 122.*

continued on page 22



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continued from page 18


MARY E. NICHOLS

Burt Bacharach
Carole Bayer Sager

Architectural Digest Visits: Burt Bacharach and Carole Bayer Sager

He has written such memorable sixties melodies as "The Look of Love" and "Walk on By." Her lyrics include "Nobody Does It Better." Separately they were successful. Together they are even more prolific. These days Burt Bacharach and Carole Bayer Sager collaborate as a husband-and-wife songwriting team (they won a Grammy in 1986 for "That's What Friends Are For"), but they still enjoy working with others. For the first time in years, Bacharach has teamed up with Dionne Warwick, for whom he composed so many of those notable songs, in a nationwide tour through the fall appropriately titled "Back Together Again." And with the help of Los Angeles designer Waldo Fernandez, the couple have transformed a 1920s Bel-Air mansion into a sunny haven filled with the sound of music. *See page 128.*


BILLY CUNNINGHAM

Dr. Lee Salk

Autumn on Sandbar Island

Across Moosehead Lake from Sandbar, the fifty-acre island owned by child psychologist Dr. Lee Salk, lies Maine's Mount Kineo. The mountain is made primarily of flint, as is much of the gravel on Dr. Salk's island, and there are many Indian gravesites in the area. "It was a favorite place for Indians from Canada and as far away as northern New York to come for flint for their tools and arrowheads," says Dr. Salk. Now loons, moose and Canada geese are frequent visitors. Dr. Salk himself spends as much time there as possible, coming up from New York as soon as the winter ice breaks up, permitting boats to traverse the thirty-five-mile-long lake. He's completed two books there: *What Every Child Would Like His Parents to Know* and *Preparing for Parenthood*. *See page 134.*


ROBERT EMMETT BRIGHT

Umberto Tirelli

Dressing Dreams

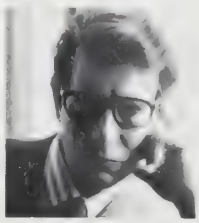
Umberto Tirelli's twenty-year career of "dressing dreams" has resulted in the creation of more than 350,000 costumes, and unforgettable associations with Maria Callas, Luchino Visconti and Franco Zeffirelli. Still, it is collecting costumes that remains Tirelli's passion—he estimates he's amassed more than 9,000 of them. His recent donation to the Pitti Palace's costume gallery included items from theater, opera and film productions (and his own creations for *Amadeus* and *The Name of the Rose*) as well as historic costumes from the eighteenth century. Asked what remains in his warehouses after such a generous gift, Tirelli says laughingly, "Enough to make three other donations." *See page 140.*


IRVING PENN

Richard Meier

Architecture: Richard Meier

Pritzker Prize–winning architect Richard Meier met with his potential clients, developer-builder Norman J. Ackerberg and his wife, Lisette, the day he came to Los Angeles to interview for the J. Paul Getty Center commission. "If I get it, I'll do the house," he told them. "It will be a warm-up exercise, trying out the climate." Awarded the commission, Meier made the Ackerbergs' house a reality. In addition to numerous museums and public buildings, the architect has always designed houses. In fact, it was after seeing one of his designs in Palm Beach that the Ackerbergs chose him to build their Malibu residence. In that house, notes Meier, "art—which often appears in surprising places—and architecture are interrelated, each complementing the other." *See page 152.*



Yves Saint Laurent



Pierre Bergé

Gardens: Majorelle Remembered

"These things shimmer across the centuries," Yves Saint Laurent once said of the bronzes in his Paris house, and the same could be said today of the treasures in his Museum of Islamic Art in Morocco. When he first saw the two houses artist Jacques Majorelle had built for himself in the 1920s, Saint Laurent visualized a dream: He would redesign one house as a residence and the other as a museum. His partner, Pierre Bergé, standing where Majorelle had once created an exquisite garden, looked beyond the disarray to a restoration of the landscape. Majorelle's father had himself been an art student but became a cabinetmaker and ultimately one of the great names in furniture design. In view of the lily ponds that are so striking a part of the Majorelle gardens, it is interesting to note that one of Louis Majorelle's most famous designs was his water-lily table. *See page 160.*


JAIME ARDILES ARCE

Rubén de Saavedra

Coloratura

"For me, creating a room is like painting a picture," says Rubén de Saavedra. Like most designers, he cares about elements such as color, tonality, texture, composition and form. "But above all," he says, "I'm interested in balance. There has to be symmetry in every room—not the foursquare kind, but an

continued on page 26



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continued from page 22

emotional symmetry in which the choices seem intuitive." Everything measures up in his recent design of a client's Fifth Avenue apartment. The dramatic, rich décor was inspired by the owner's European heritage and her background in music. (A singer, she once shared a radio program with soprano Dorothy Kirsten, but gave up a demanding career to raise a family.) Adds de Saavedra, "My aim is to create an atmosphere, to produce an effect that did not exist before. Then you're carried away from reality—you can dream a little." *See page 166.*


SKREBNESKI

Bruce Gregga

Cottage by the Sea

Martha's Vineyard is a summer retreat for many notable people, from William Styron to Dan Aykroyd to Mike Wallace to Jacqueline Onassis, but unlike many of their Vineyard neighbors, the Henry D. Paschens work at *not* socializing. In general, says Maria Tallchief, former prima ballerina for Balanchine and the New York City Ballet, "my husband and I try to live as quiet a life as we can"—which is not always possible in Chicago, where she is co-artistic director of the Chicago City Ballet, the company she founded in 1980, and where Mr. Paschen heads one of Chicago's biggest construction firms. On the Vineyard, however, in their house on the bluff redesigned by Bruce Gregga, they bask in the indulgence of isolation. *See page 170.*



Donna Livingston

Opposite Attractions

Donna Livingston, whose design for Jack Levin's Bel-Air house marks her first appearance in our pages, says that her original career in social work taught her to listen to people's needs. The late Helen Levin also had a background in that field, a happenstance that added to the women's rapport. What attracted Livingston to the Levin house, she says, "was the idea of getting back to its architectural statement of purity and elegance, which to me had taken a great detour over the years." A designer since 1979, Livingston has learned enough about the field to have been invited to Japan to speak on a subject that has only recently become a multibillion-dollar industry there. *See page 176.*


CAMERON DAVIDSON

Polly Fritchey

Social Graces in Georgetown

In the constantly evolving firmament of Washington, D.C. society, the home of Mr. and Mrs. Clayton Fritchey remains an enduring beacon of relaxed sociability. Polly Fritchey is recognized as one of the city's most gracious hostesses; her husband, columnist Clayton Fritchey, is equally dedicated to the precepts of hospitality. "Some years ago I ran into Perle Mesta, the 'Hostess with the Mostest,' at a party," he says. "She offered me a ride home, and on the way she quite rightly accused me of having said that she didn't know how to give a party. I said to her, 'Well, Perle, I'll tell you why, since you insist. You invite people because of their badges—their titles. Now if you want to ruin a party, invite twenty-eight Nobel Prize winners; if you want to give a good party, invite twenty-eight nobodies who are witty and fun. If you must have badges, you get just what you ask for.' At this point we had reached my destination. She said tersely, Would you mind getting out?' " *See page 188.*


CAMERON DAVIDSON

Clayton Fritchey


USA, DENNIS

Vicomte d'Origny

Habitation Pécoul

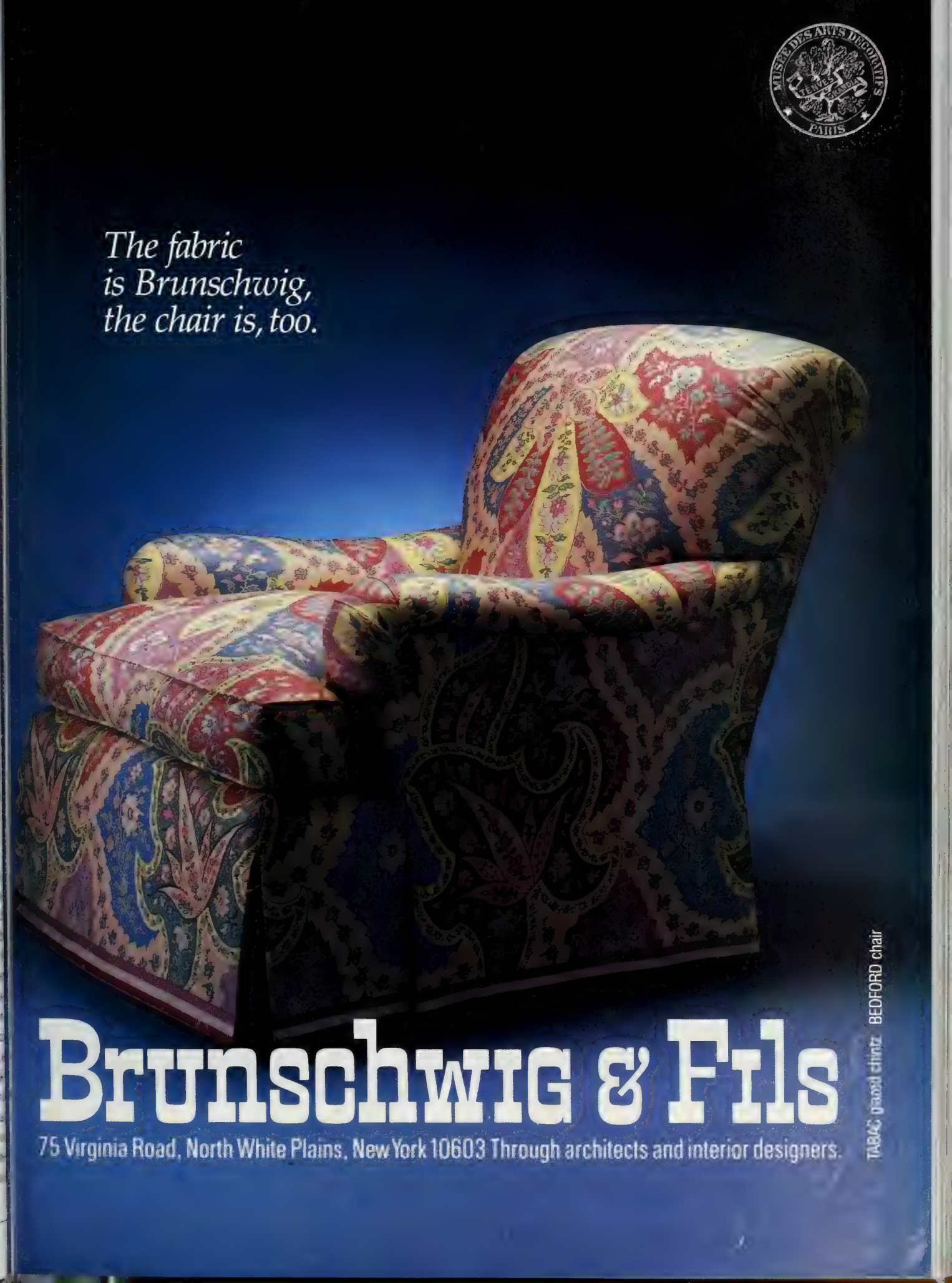
"For me, coming to Pécoul is a working vacation. Even though there's a resident manager, I still oversee the nearly five hundred acres of bananas and pineapples we produce there," says Vicomte d'Origny of his family plantation on Martinique in the French West Indies. He and his American-born wife, Sybil, visit at least three times a year from their main residence in Paris, where he is a designer for Hermès. "Pécoul reminds me a bit of a house on the Italian Riviera," the vicomtesse says. "Henri's grandmother was partly Italian, which helps explain the pastel colors." Though it is one of the few original plantations remaining on Martinique, the island has many aristocratic families. According to Vicomte d'Origny, "During the French Revolution, aristocrats were spared the guillotine, and—unlike on Guadeloupe—the houses were saved because the island was occupied by the British." *See page 192.*


LOUIS MILI

Stanley Anderson

In the Casbah

Morocco first captivated Stanley Anderson some fourteen years ago. Then a photographer's model, he found himself in Marrakesh for a French magazine—posing as "a Lawrence of Arabia type." As he explored farther west, along the Atlantic coast, he discovered Essaouira, a windy port formerly known as Mogador. There he eventually bought an apartment in a private residence, where he spends as much time as possible now that he has succeeded in making it habitable. Not long ago he left his job as personal assistant to Sir John Pope-Hennessy at the Metropolitan Museum, and he is now at work on a novel set in Morocco, a place he calls "an ultimate Fantasyland, in limbo between the twenty-first century and yesteryear, still waiting over a distant dune." *See page 198.*□


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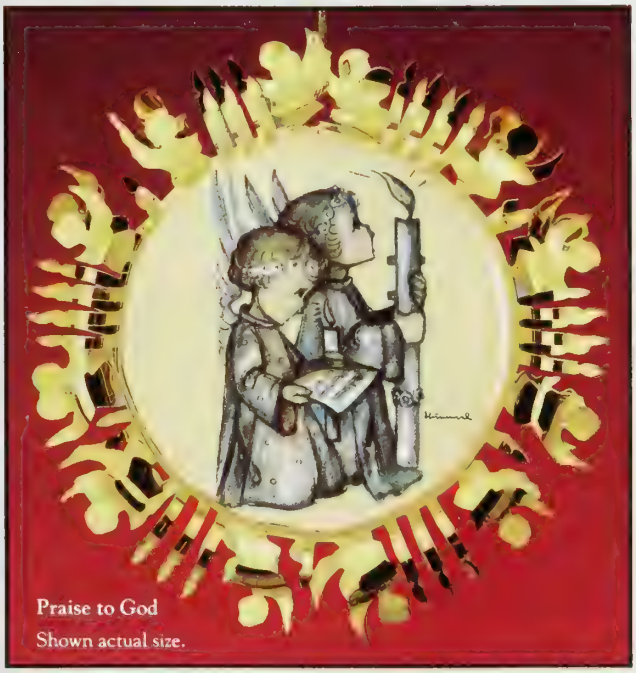
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GUEST SPEAKER: JOHN LORING

Tiffany and Company—Celebrating 150 Years

On September 21, 1987, Tiffany and Company celebrates its 150th anniversary. To mark the occasion, design director John Loring spoke with editor-at-large Valentine Lawford.



FRANCESCO MASTALIA

THE HISTORY OF the firm has the usual ingredients of an American success story: A $1,000 investment in 1837 grows into a world-famous jewelry, silver and tableware store with annual sales of over $150 million. But there's rather more to it than that. Tiffany's story is a record of the development of decorative design during the last century and a half, and of the part played by the firm in the marriage of American wealth and the arts. So perhaps it is only appropriate that the anniversary is being celebrated by exhibitions at three major American museums: the Metropolitan Museum of Art in New York, the Boston Museum of Fine Arts, and the Field Museum of Natural History in Chicago.

The first day's sales at the stationery and dry-goods shop that Charles Lewis Tiffany and his partner, John B. Young, opened at 259 Broadway in 1837 amounted to $4.98. But the two partners were ambitious, and determined that theirs was not going to be just any old dry-goods store. Charles Tiffany took to haunting the docks of New York and Boston searching for exotic imports, and in 1841, after a third partner, John L. Ellis, joined the firm, Young was able to travel to Europe to look for merchandise not available in other New York stores. By 1845 their stock included gold jewelry from England, France and Italy. Two years later they added watches and bronzes. The following year saw the introduction of jewelry set with precious stones, as well as jewelry manufactured by the firm.



COURTESY TIFFANY & CO.

Also in 1848, the year of the overthrow of Louis Philippe, John Young made an adventurous visit to Paris, where he managed to purchase some of the jewels of the former queen Marie Amélie and the diamond girdle of Marie Antoinette. Charles Tiffany organized such a spectacular publicity campaign around Young's return that he, rather than Young, was hailed by the New York press as "King of Diamonds." In 1853 Young and Ellis left the firm, which moved uptown to 550 Broadway and took the name Tiffany and Company, by which it has been known ever since.

Charles Tiffany was a friend of another inspired showman, P. T. Barnum, and once created a Broadway sensation by exhibiting in his window the hide of a Barnum circus elephant—which had killed eight men—and offering to make articles from it for sale. In 1858 he bought the unused portion of the transatlantic cable from Cyrus W. Field for next to nothing, cut it into short strips and sold them

ABOVE LEFT: John Loring, who has served as the design director of Tiffany's since 1979, in the firm's jewelry salon. LEFT: The store's present location, at Fifth Avenue and Fifty-seventh Street in Manhattan, is its sixth since its founding in 1837 by entrepreneurs Charles Lewis Tiffany and John B. Young.

continued on page 38

clarence house

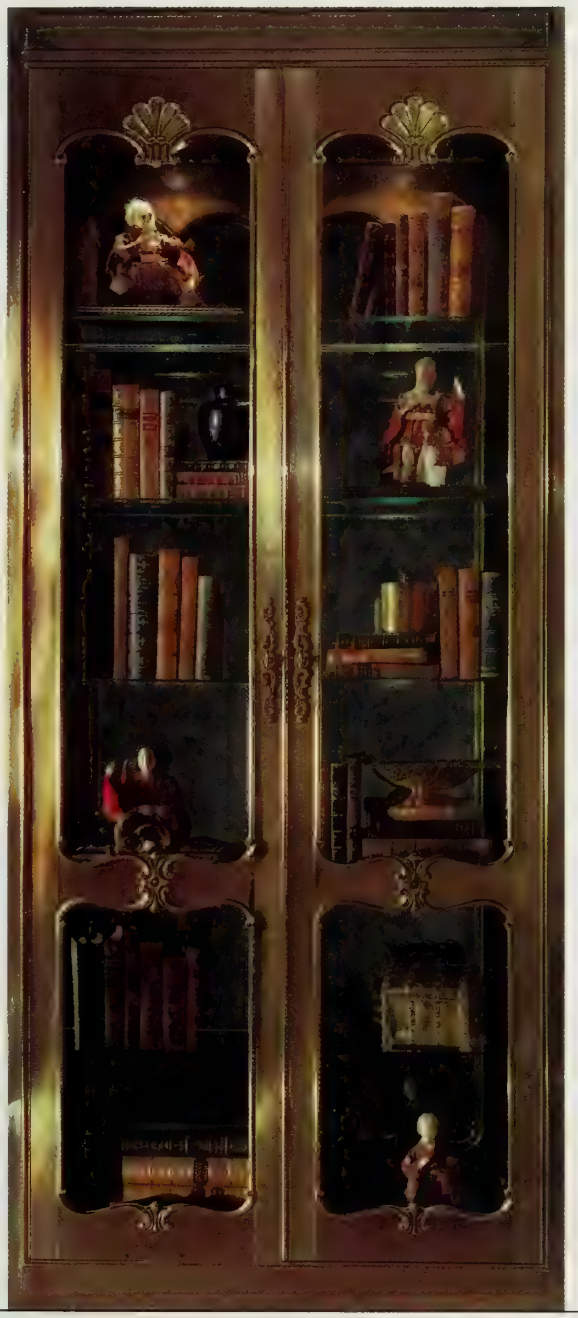
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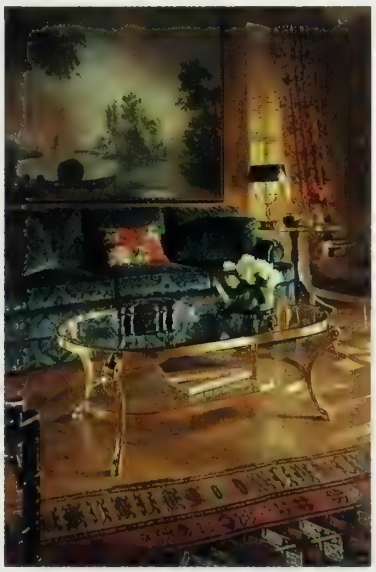


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Tiffany and Company—Celebrating 150 Years
continued from page 34

(each accompanied by a certificate of authentication from Field) at an untold profit.

But on a more serious level, Charles Tiffany was an exceptionally intelligent entrepreneur. He had absorbed the message of the 1851 Great Exhibition in London: that art and commerce were not incompatible, and that there was a natural connection between good business and good design. He contracted with the best contemporary New York silver craftsman, John C. Moore, whose even more gifted son, Edward C. Moore, in due course created the enchanting Japanese-style silver masterpieces that are among Tiffany's major art-historical claims to fame. At the 1867 Exposition Universelle in Paris, Tiffany silver won the first international award ever earned by an American firm. More awards followed at exhibitions in America and Europe. Branches of the firm were opened in 1868 in London and Paris. Tiffany and Company was appointed goldand silversmith to all the principal crowned heads of Europe, and Jeweller by Appointment to Queen Victoria herself.

On the collapse of the French Second Empire, when the magnificent diamonds amassed by Napoleon III for his wife, Empress Eugénie, were put up for sale, Charles Tiffany bought nine times as many as any other purchaser. It was from Tiffany that Mrs. Astor acquired the empress's diamond stomacher, worn with considerable effect at her celebrated ball for the Four Hundred.

In 1870 the firm moved uptown once again, to its first really major store, on Union Square and Fifteenth Street. A sculpture gallery was installed for the sale of statuary. And Tiffany and Company firmly established its supremacy as the purveyor par excellence of gems, jewels and private and personal objects of luxury.



COURTESY TIFFANY & CO.

A window display created by Gene Moore after 18th-century still lifes features silver, jewelry and decorative objects designed for Tiffany's. Amethyst beads are by Paloma Picasso; Baccarat crystal. Backdrop fabric is from Cowtan & Tout.

In the city where Charles Tiffany had started his career in 1837, there had been no sort of contemporary public feeling for *"luxe, calme et volupté."* Most Americans, even New Yorkers, were still virtually pioneers, with no time to spare for self-indulgence or aesthetics. By the end of the century, in striking contrast, two hitherto unfamiliar concepts called Art and Taste had come to play a recognizable role in the lives, or at least the aspirations, of the American old, new and upcoming rich. And that change may be partially attributed to the enterprise and originality of Charles Tiffany. In good nineteenth-century founding-father fashion, the old man went on working at his office until shortly before he died, on the brink of a new era, in 1902.

After his death, his son Louis Comfort Tiffany took over. Three years later Tiffany and Company moved uptown once again, to an imposing stone-and-steel palace designed by Stanford White on Fifth Avenue at Thirty-seventh Street. Louis Comfort Tiffany was a talented artist, an enthusiastic devotee of the Arts and Crafts and a passionate observer and lover of nature. He had learned memorable lessons about quality from his father's great silver craftsman Edward C. Moore, he had a strong taste for luxury, and he was a bon viveur. He created for himself the title of design director, and he was one of the first New York tradesmen to be socially accepted by the prominent families of the Gilded Age.

Louis Comfort Tiffany's stained-glass windows and Art Nouveau lamps—iridescent, luminous in color, with richly elaborated surfaces—and vases inspired by plant forms are still regarded as the quintessential Tiffany pieces. They were an important feature of his country house at Oyster Bay, New York, called Laurelton Hall—an exotic architectural fantasy that was destroyed by fire in the 1950s. His sumptuous entertainments there, and at his town house on Madison Avenue at Seventy-second Street, undoubtedly enhanced Tiffany's worldly reputation. But they had a less enhancing effect on the firm's and the family's finances. In 1902 the Tiffany family fortune had amounted to $150 million. By 1933, when he died, it had dwindled to $45 million.

For about twenty years thereafter there was a sort of hiatus in the Tiffany story. The firm's 1940 removal to its present headquarters—an admirable building in high American Art Déco style on the corner of Fifth Avenue and Fifty-seventh Street—publicly confirmed its status as a local institution. But for a Tiffany historian something vital seems to have been lacking: an overall design direction.

In 1956 Tiffany and Company was

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Tiffany and Company
continued from page 38

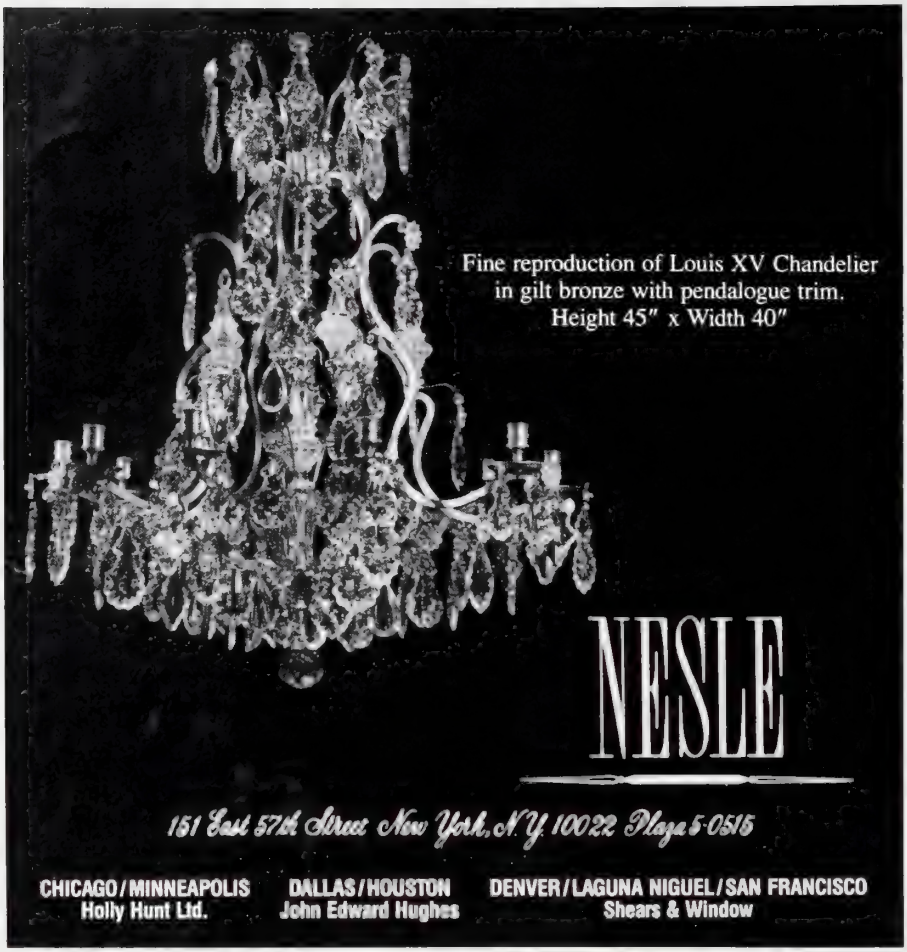
acquired by Walter Hoving, a gifted and experienced New York merchant. During the twenty-five years of his leadership, the firm was restored to its past preeminence, with an added latter-day luster. Tiffany's ceased to make stationery, and the sculpture gallery was sold off at the famous White Elephant sale. From then on the firm concentrated on jewelry, silver and tableware—the last an increasingly popular feature of its production. But Hoving's leadership was anything but a break with tradition. He shared Charles L. Tiffany's combination of business sense and showmanship, and Louis C. Tiffany's faith in the importance of design. A great-grandson of the latter, Henry B. Platt, was appointed head of the precious-gems department and introduced two new gemstones, tanzanite and tsavorite, to the world public. The brilliant French jewelry designer

I see a thread linking all the most worthwhile Tiffany productions. . . . They are all authentically American phenomena.

Jean Schlumberger had his own studio and office at Tiffany's, and other younger designers came to work for the firm, including Paloma Picasso and Elsa Peretti. Most significantly, for the first time in two decades the firm had a design director, Van Day Truex, onetime head of the Parsons School of Design.

Van, as he was widely known, had a warm heart for his friends but a very cold eye indeed for poor design. His aesthetic judgments could be ruthlessly expressed, sometimes to the point of rudeness. Walter Hoving

continued on page 44







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Tiffany and Company
continued from page 40

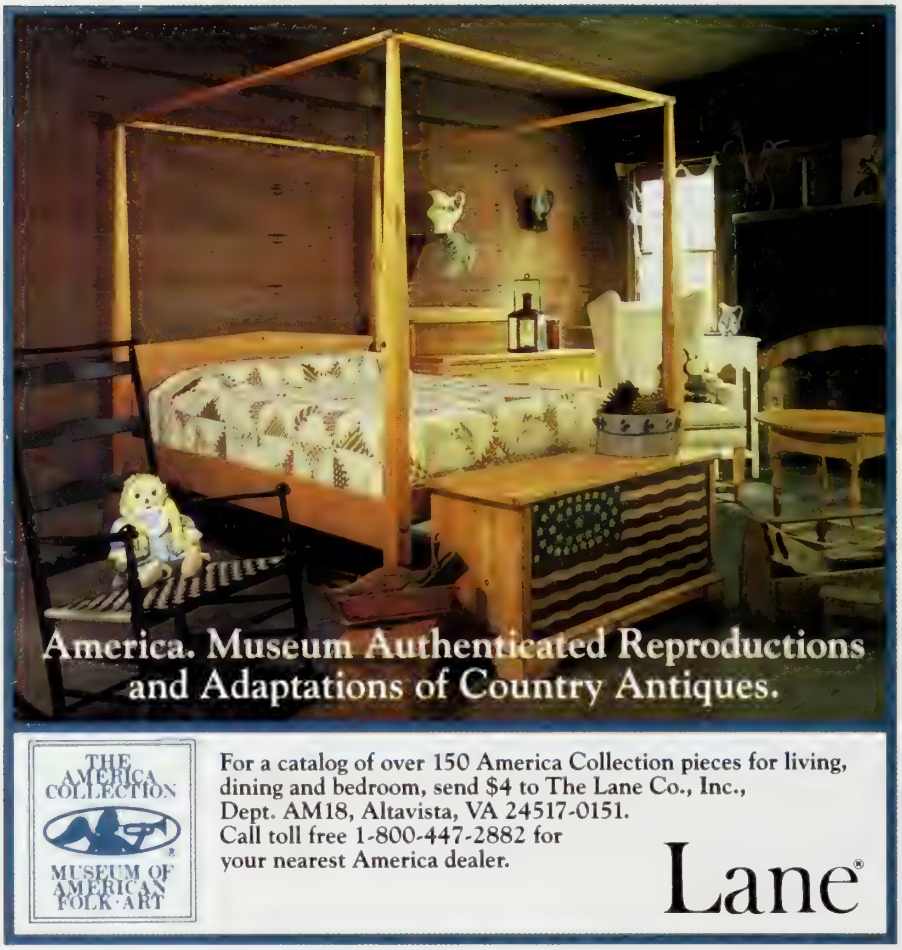
generously, and wisely, allowed him to spend half of each year abroad, tirelessly searching for potential sources of Tiffany's goods.

It is thanks to Van Day Truex that I became design director on his retirement in 1979. Not long after my appointment, I went with him to Europe for six weeks and received a crash course in design. Together we visited the widespread network of workshops and craftsmen that he had developed and encouraged over the years, and I had ample occasion to admire his discipline and direction. He never let anyone forget that he was working for an American firm with a distinctive style of its own.

How can I describe the Tiffany style? Perhaps the best I can do is to confess that whenever someone describes it as "understated elegance," my reaction is firmly negative. Van Day Truex's favorite epithet for the kind of design he was looking for was *bold*—uttered with his characteristic vehemence. He had a horror of the expected, the standard and the faceless.

Looking back at Tiffany's 150 years, I see a thread linking all the most worthwhile Tiffany productions, however great the successive changes in taste. They are all authentically American phenomena: derived from but not imitating the set ideas of European and Oriental sophistication. From the Magnolia Vase in the Metropolitan Museum's collection to Louis C. Tiffany's glass creations, all Tiffany pieces are emphatically New World. The jewels of Elsa Peretti and Paloma Picasso, for all the European roots of their designers, speak with a clear and comprehensible voice to the American public.

For its logo, Tiffany and Company continues to use a reproduction of the gilded wooden letters that hung over the firm's original shop on lower Broadway: the sort of thing that was once almost universal on storefronts from the Eastern Seaboard to the Far West. There's still a fresh all-American breeze about it.□



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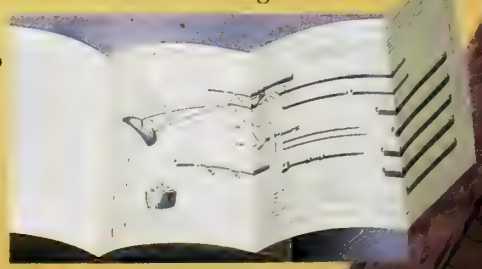
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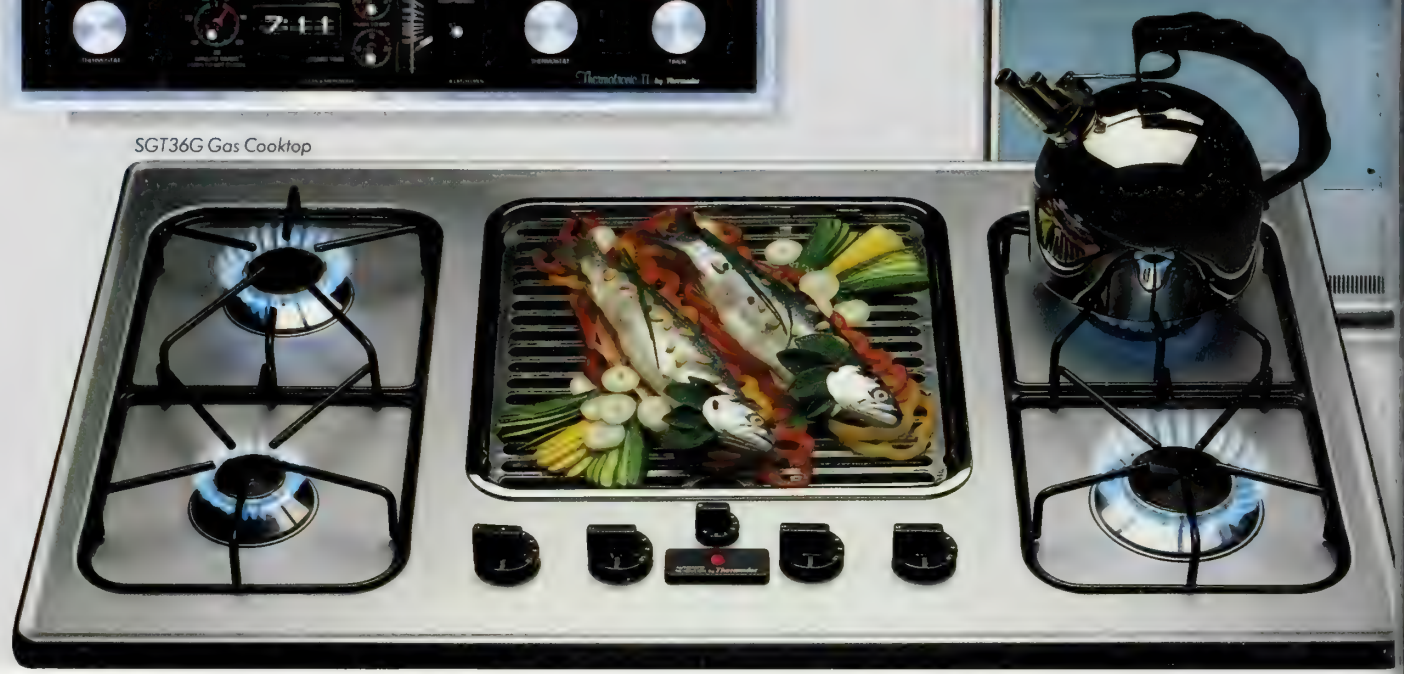


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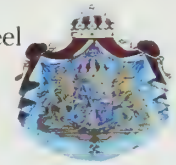
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The Austin Phenomenon

I AM NOT SURE how one accounts for a flurry of cultural activity in a certain unlikely place at a certain unlikely time. It is pleasant to think of it as the sparks that fly off a single individual that not only brighten the atmosphere but ignite others around him or her into a bonfire of activity that lights up the sky. When it happens, there is usually an individual at the heart of the matter. I went back recently to the site of one of these happy conflagrations—in (you might say, "of all places") Hartford, Connecticut, "the insurance city." The embers are still comfortingly warm.

The fire happened during the Great Depression (which was not a time of depression in the arts—quite the contrary) a little more than fifty years ago. I was not one of those who threw ignitables on the fire, but its flames were certainly reflected in my nearby spectacles. The man with the match, to stretch the metaphor, was A. Everett Austin, Jr., "Chick" to his friends and everyone who knew him or knew of him in Hartford. He was the new, young (about thirty) director of the Wadsworth Atheneum, which is said to be "the oldest structure in America that has been used continuously as an art museum." It opened its massive Gothic portals in 1844, and in 1934 it opened the fourth of its five wings, the Bauhaus-modern Avery Memorial. It was there that Chick ignited his conflagration.



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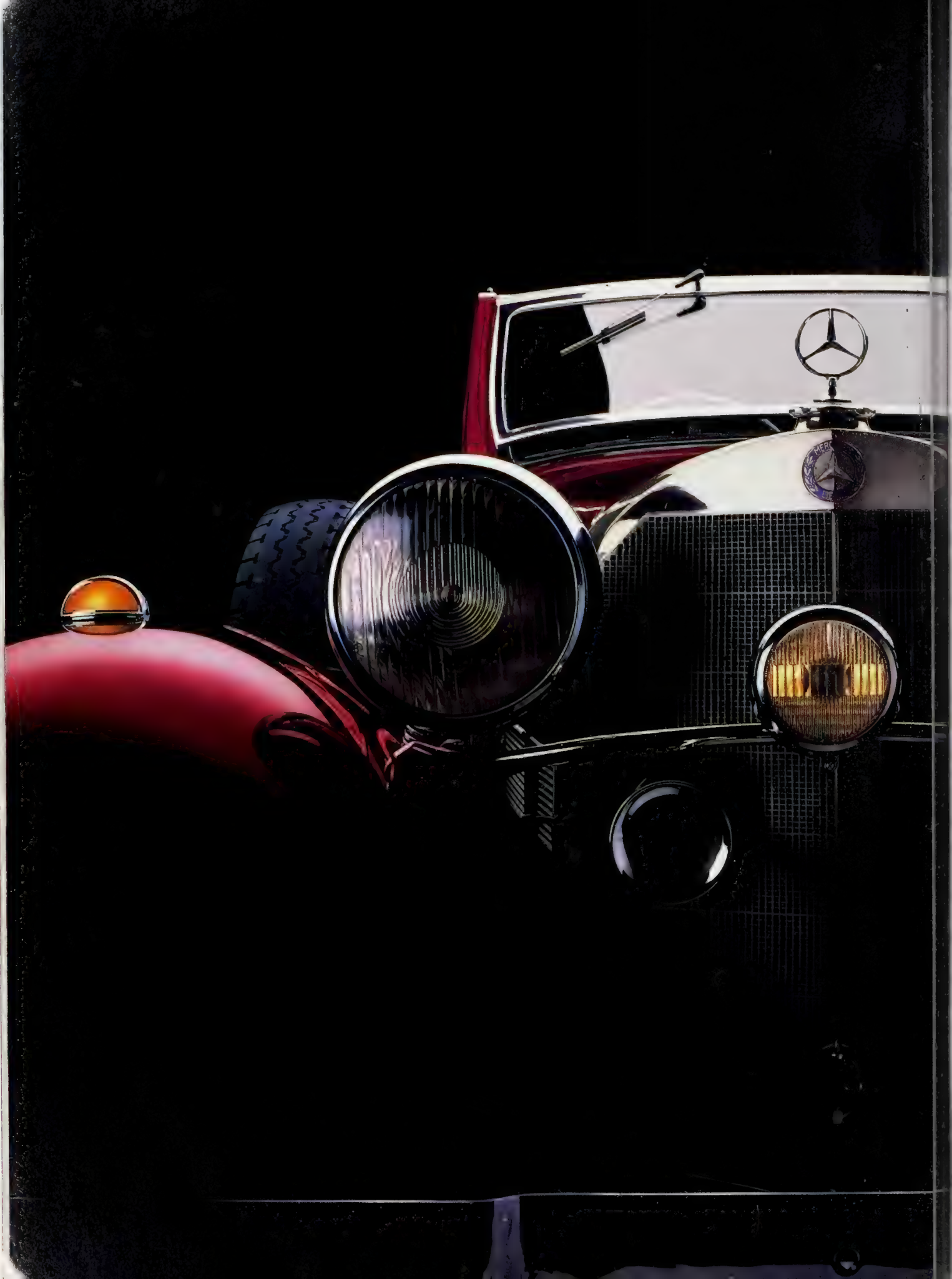
Chick was one of a group of young men and women who had studied the arts at Harvard under the intense tutelage of Paul Sachs at the university's Fogg Museum—a clutch of aesthetes who shaped and led American art museums for about four decades. Their names are legendary in the then-tight but now vastly expanded circle of arts purveyors. They might reasonably be called the old masters of the art boom. There were, for example, Alfred H. Barr, Jr., the first director and intellectual conscience of the Museum of Modern Art; Henry-Russell Hitchcock, the great architectural historian and mentor to Philip Johnson, who had been director of the architecture department at MOMA before he became an architect; James Rorimer, director of the Metropolitan Museum; Agnes Mongan, the foremost woman art historian and occasional museum director; and Agnes Rindge Claflin, the late duenna of Vassar's art gallery, a seedbed of critics and scholars.

To Chick Austin, Alfred Barr wrote: "You did everything sooner and more brilliantly than any of us." Composer and critic Virgil Thomson called him "a whole cultural movement in one man."

The most famous—or, as it was then thought to be, most notorious—event that happened at Austin's instigation in the new Avery wing was the first performance in 1934 of *Four Saints in Three Acts*, the opera Virgil Thomson composed to a libretto by

LEFT: The Wadsworth Atheneum in Hartford, Connecticut, was transformed by the addition of the Bauhaus-influenced Avery Memorial in 1934. The Atheneum's director, A. Everett ("Chick") Austin, Jr., initiated a "bonfire of activity" there, including landmark exhibitions and ground-breaking cultural events.

continued on page 54



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The Austin Phenomenon
continued from page 51



GEORGE PLATT LYNES

ABOVE: A 1936 photograph of Chick Austin hangs in the Atheneum. BELOW: In 1934 Austin opened the Avery auditorium with the premiere of *Four Saints in Three Acts,* an opera by Virgil Thomson and Gertrude Stein. John Houseman made his debut as director.

his friend Gertrude Stein. It was John Houseman's debut as a director. It was the first opera, a year before *Porgy and Bess,* with an all-black cast of singers and dancers. It was the first time the English choreographer Frederick Ashton did a production in the United States. As Eugene Gaddis, the museum's archivist, wrote of the occasion, "The arbiters of taste in art, music and literature—those whom the popular press commonly called 'the stream-lined intelligentsia'—arrived in Hartford for the premiere by Rolls Royce, airplane and specially-reserved parlor cars."

The performances of *Four Saints* may have made more people aware of Austin and his modern museum than other events planned and executed by him, but to the art community it was the delicious frosting on a very sound and nourishing cake. In 1934 Austin had hung in his galleries the first Picasso retrospective anywhere. His was the first exhibition in the United States of the Surrealists. He cooperated with Lincoln Kirstein in bringing Balanchine to New York to start a ballet school. He bought the Lifar collection of 182 oils, watercolors and drawings by such artists as Bakst, Benois, Derain, Modigliani, Matisse, Picasso, Braque, Gris, Ernst, Rouault and Tchelitchew for ten thousand dollars. Lifar was Diaghilev's last male dancer and had inherited the collection from him. (Evidently Chick's trustees had to swallow hard before approving the purchase price, which now seems ludicrously low for such a treasure.)

Lest he seem to be a "modernist" in his tastes—to the exclusion of the earlier arts—Chick organized the first exhibition of seventeenth-century painting in an American museum. It was a show of Baroque pictures, a kind of art that had long resided in museum "doghouses"—unloved and unfashionable. Chick was an innovator and rediscoverer, ahead of his time; Janus fashion, he looked with equal intensity both forward and back and saw what others had not seen.



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To achieve what Chick did at Hartford took considerable personal charm. He was an intense, entertaining impresario by profession, an actor by temperament and a magician for the fun of it. He practiced the first with great seriousness and an eye for quality unparalleled, I believe, by any of his museum contemporaries. The second he indulged on the stage only

ABOVE: Austin's acquisition of Strozzi's *St. Catherine of Alexandria* (circa 1631–44) demonstrated his superior eye. When a replica arrived at the museum, he spotted it immediately, obtaining the original the next year.

continued on page 60

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The Austin Phenomenon
continued from page 54

occasionally, but it surfaced as naturally as breathing whenever and wherever he happened to be with people. The third, his magicianship, he performed primarily for the pleasure and benefit of children. He gave magic shows to raise money for art classes for children, an activity that some of the museum trustees thought disturbingly undignified.

About fifty years ago I was driving from New York to Boston, and I stopped in Hartford to see Chick and his museum. In his office was hanging a large seventeenth-century painting of St. Catherine of Alexandria by Bernardo Strozzi. It was a picture much publicized when Chick bought it, and I asked what it was doing in his office. "It's a copy," he said. He had seen the painting at an exhibition in Florence in 1922 and was greatly impressed. Eight years later it came on the market and he got a dealer in Venice to buy it for the Atheneum. When it arrived he took one quick look and knew it was not the painting he had seen in 1922. It was a precise contemporary copy, possibly by Strozzi himself.

Chick eventually got the original he wanted, and I asked what he was going to do with the copy. "Destroy it, probably," he said. (In the end it was returned to the dealer.) Other friends of Chick's have slightly different versions of this story. None of them ceases to be astonished by the subtlety of his eye. St. Catherine is a star among many stars in the Atheneum's collection.

Austin left Hartford at the end of 1944 and became the first director of the Ringling Museum in Florida in 1946. There he imported, from Italy, the tiny, delicious Asolo Theater and rebuilt it adjacent to the museum.

One of the treasures he left behind in Hartford was the house he designed in 1930 for himself and his wife and two children. It was externally a "steal," a Palladian villa based closely on one by Scamozzi, Palladio's younger contemporary and rival. It sits luxuriously back from the road with the air of a stage set, a two-dimensional façade with shallow pilasters painted white on gray. It is a forerunner by half a century of today's postmodernism, with the added virtue of humor. The house is only one room deep, and behind it is a quiet stream and a sixteen-acre stand of woods—a tamed, suburban forest.

I had spent a night there many years ago, and to be in it again was as surprising and refreshing as to see it for the first time. Eugene Gaddis, who in addition to his duties as archivist is the curator of the Austin house (which Chick's heirs have given to the Atheneum), took my wife and me there. It is now a picture of shabby, eccentric elegance waiting to be revitalized—and it is about to be. Its dining room and living room are essentially Venetian eighteenth century, not just in style and feel but in authentic detail of boiserie and furniture, textiles and wallcoverings. Upstairs the dressing rooms and baths are pure Bauhaus functional.

Austin would have laughed at being called "a Renaissance man," but my guess is that he would have enjoyed having it said of him that he was "a Baroque-Rococo man." The epithet would have suited his style, his sympathies, his inventiveness, the multiplicity of his interests, his remarkably contagious enthusiasm, and above all his exuberant panache.□

To Chick Austin, Alfred Barr wrote, "You did everything sooner and more brilliantly than any of us."

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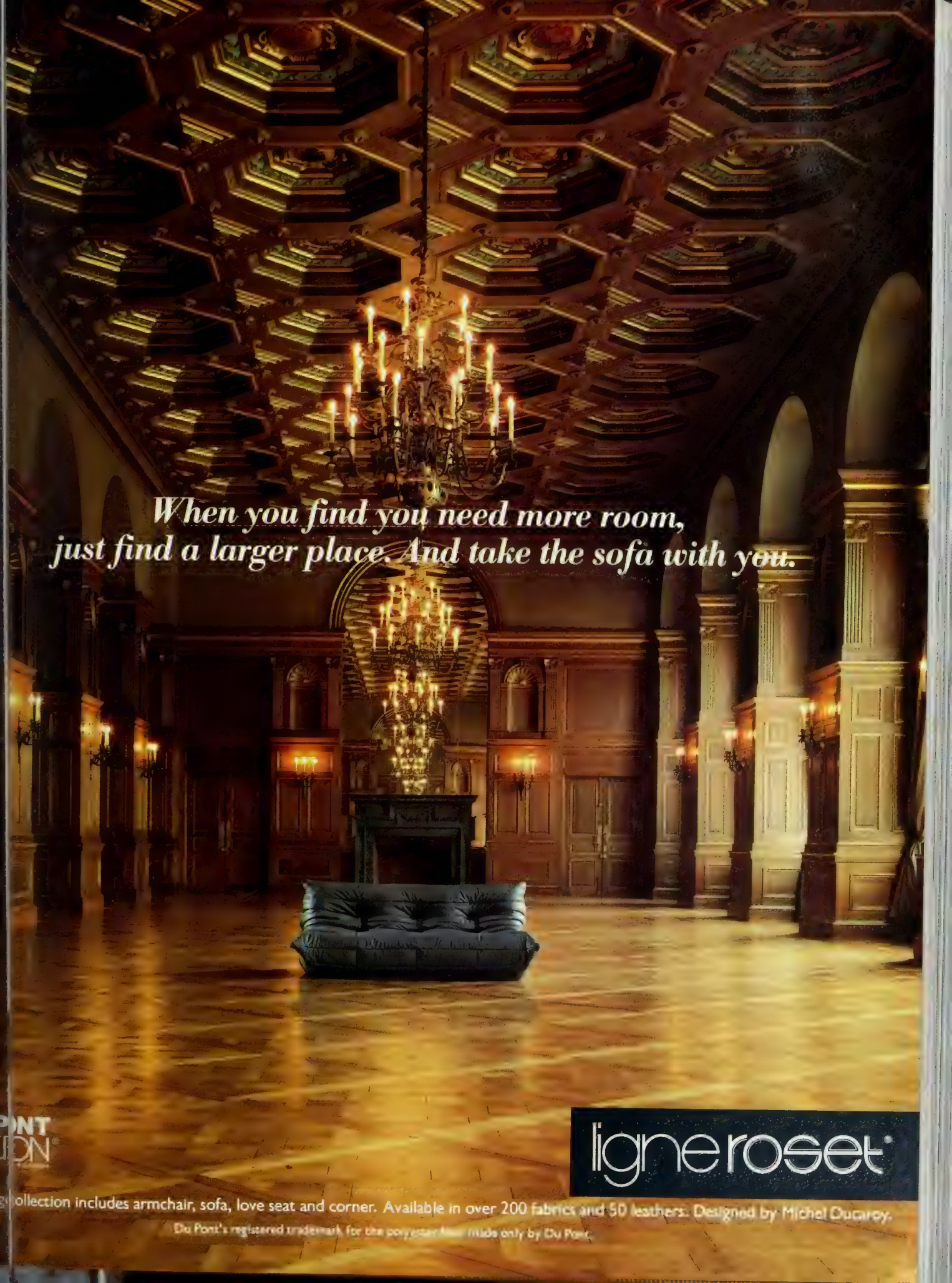
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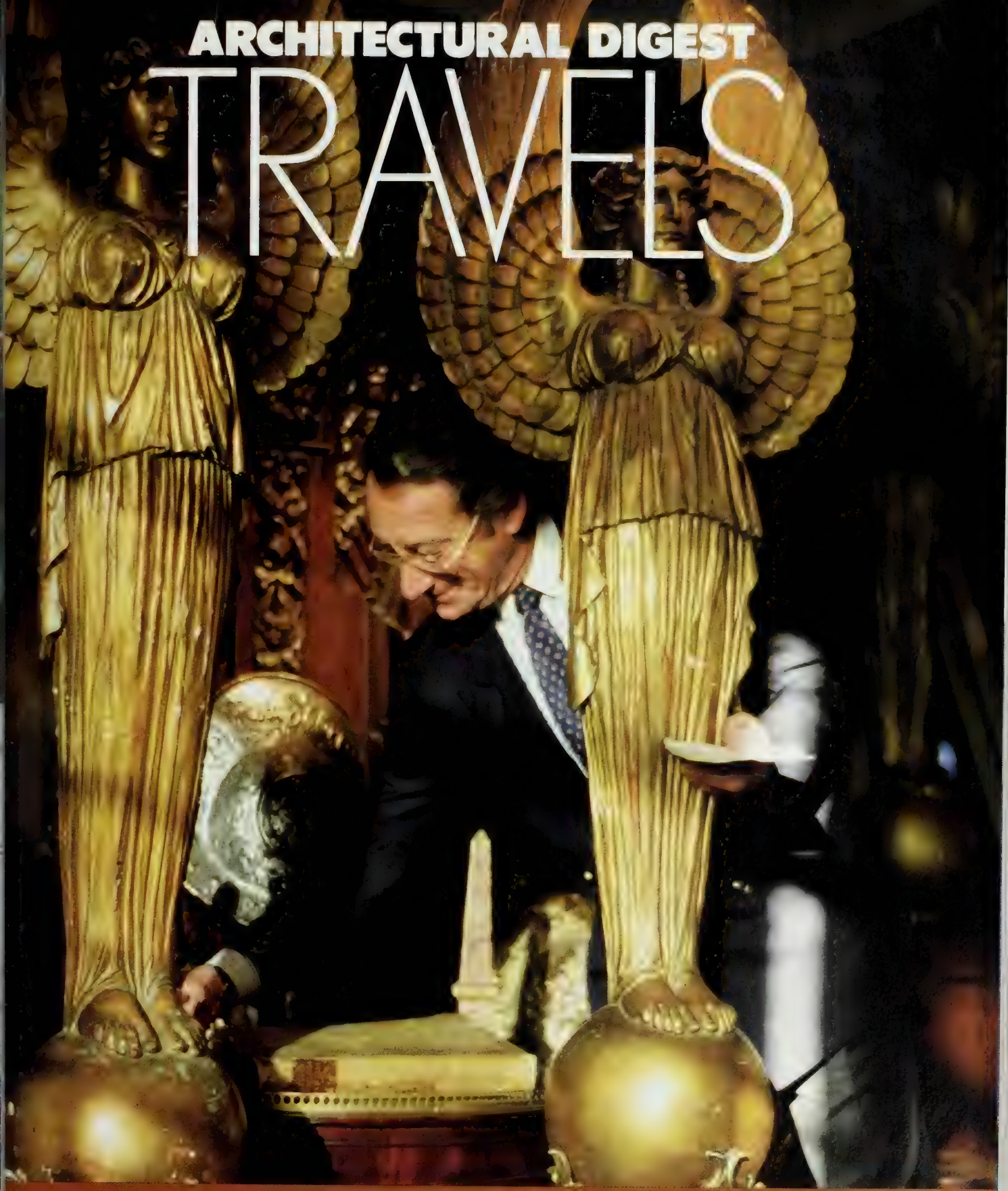
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TRAVELS



Antiques dealer Bruce Newman, framed by two 19th-century gilt Empire figures, at Farley Antiques in London. Photography by Daniel H. Mirzaian.

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Buying a Second House in Paris Page 10
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California Equestrian Retreat Page 32

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Imagine a hotel where, as you sip daiquiris by the pool or work on your golf swing, an ocean floats gently by. A hotel that's so dedicated to serving you, there's actually one staff member for every two guests.

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CARIBBEAN CHARTERS
Luxury Yachting in the British Virgin Islands

BY GRADY WATTS



CHRIS CRUMLEY



TOM AND MICHELE GRIMM



CHRIS CRUMLEY

ABOVE AND RIGHT: *A favorite of Paul McCartney, the 65' Wanderlust is among the larger trimarans available for cruising in the Caribbean. It sails out of Tortola in the British Virgin Islands.* TOP RIGHT: *Concealing grottoes, pools and caverns, the boulder formations of the Baths, on the coast of Virgin Gorda, entice yachters to interludes of snorkeling and swimming.*

A Caribbean yacht charter is surely near the top of almost everyone's inventory of dream vacations. Yet even for the seasoned yachtsman, merely to consider such an undertaking can be daunting. The dream is attainable, however, with no more fuss than arranging a couple of weeks in Paris. It requires only a telephone and a line of credit.

The British Virgin Islands (BVIs) are in many ways the ideal cruising area, offering a balance of nature and civilization. There are excellent restaurants and charming bars, some on tiny isles accessible only by boat. Distances are short enough to provide a repertoire of easy day cruises, and for the weary consumer there is a welcome poverty of shopping opportunities.

Sailing or motorboating in the trade winds of the BVIs easily amounts to bliss. During the winter months there must be only a few equally enchanting places on earth. For many people, leaving the complex and often tedious business of sailing, navigating, provisioning and cooking to others enhances the dream. Between this approach, requiring full crew and provisions, and bareboating, requiring neither, there are other combinations designed to relieve unwanted burdens. One is a provisioned charter with a mate/cook who will help with sailing and handle all galley work.

The virtues of the crewed and provisioned charter are too obvious to require elaboration. Yet there is a need for judgment here. To begin with, a compatible crew is essential. A week or two in cramped quarters can be difficult even with family and friends. Imagine how it would be with some humorless stranger who's driving you crazy and putting it on your bill. Charter companies assign a crew to your boat, but they have a number of candidates from which to choose. A telephone interview can give you some idea of compatibility and cooking ability. Fortunately, most captains and crewmen make it their business to get along with others, making personality clashes unlikely.

Depending on the size of the boat, the number aboard and the amount of pampering desired, a crew can range from a single captain/cook, to a captain and a cook/mate, to an entire staff of uniformed deckhands and stewards on a 100'-plus luxury yacht.

Provisioning is typically handled by the charter company. They send a list of food and drink from which you select your favorites. But there are other options, such as the Ample Hamper in Road Town, Tortola. Proprietor Robert Dick-Read's clientele includes such discriminating travelers and gourmets as Queen Elizabeth, Dr. Benjamin Spock, and Saul Zabar of New York's renowned Zabar's food shops. If Dick-Read happens to be filling a huge order of Scottish smoked salmon for the Rockefeller resort at Caneel Bay

continued on page 8

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South, past the Carmel mission, to Big Sur. (In most of the world, by some prior agreement, oceans and mountains stay away from one another. But at Big Sur they meet head on, and the first thousand feet of shore line is straight down.)

Suddenly, San Simeon. Ceilings from Italy, carpets from Persia, royalty from Hollywood. Wow.

South again, along an epilogue of easygoing beach road designed to send you on your way. Just below Morro Bay the road turns, the ocean vanishes, the land closes in behind you, and you're back in the outside world.

For a free pocket guide to all The Californias, call 1-800-TO-CALIF Ext. 164A, or write: Office of Tourism, P.O. Box 9278, Dept. T1-64A, Van Nuys, CA 91409. *© 1987 Calif. Dept. of Commerce. All rights reserved.*

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They named a Festival after it. No place has jazz like Monterey has.



The Central Coast: One of The Californias.℠

continued from page 4


BRUCE VANDALE


BRUCE VANDALE

LEFT AND ABOVE: *The 80′ wooden schooner W. N. Ragland is offered for charter when it isn't being used by owner Neil Young. Typical of select charter yachts, it represents a feat of craftsmanship and technology. The singer/songwriter's piano is a bonus.*

on St. John, his charming wife, Sally, will serve you. If you hanker for such delicacies as off-season New Zealand strawberries, the Dick-Reads are prepared to provide them on two days' notice, as they once did for the king and queen of Sweden.

Finding nirvana on a charter yacht in the BVIs is clearly a subjective matter. For one thing, it is often difficult to find friends available to share a charter. Vacations seldom coincide and an ill wind may blow away the best-laid plans. Many simply find it hard to get an assortment of golfers, fishermen, tennis buffs and loafers to go sailing for a week or two, no matter how idyllic the brochures. But chartering need not be confined to the week-long packages offered by most companies. The BVIs will yield many of their delights to overnight or even day sailors. Despite what the charter companies tell you on overseas phone calls, they *will* charter an idle boat for less than a week minimum.

Two resorts on Virgin Gorda, the little isle east of Tortola, that specialize in providing their guests with opportunities for day sailing are Little Dix Bay and the Bitter End Yacht Club. For day charters, Little Dix offers guests the *Evening Star*, a 49′ Hinckley ketch complete with captain, mate/cook and an excellent and bountiful lunch. The Bitter End Yacht Club offers its guests an entire fleet of sailboats for day sailing.

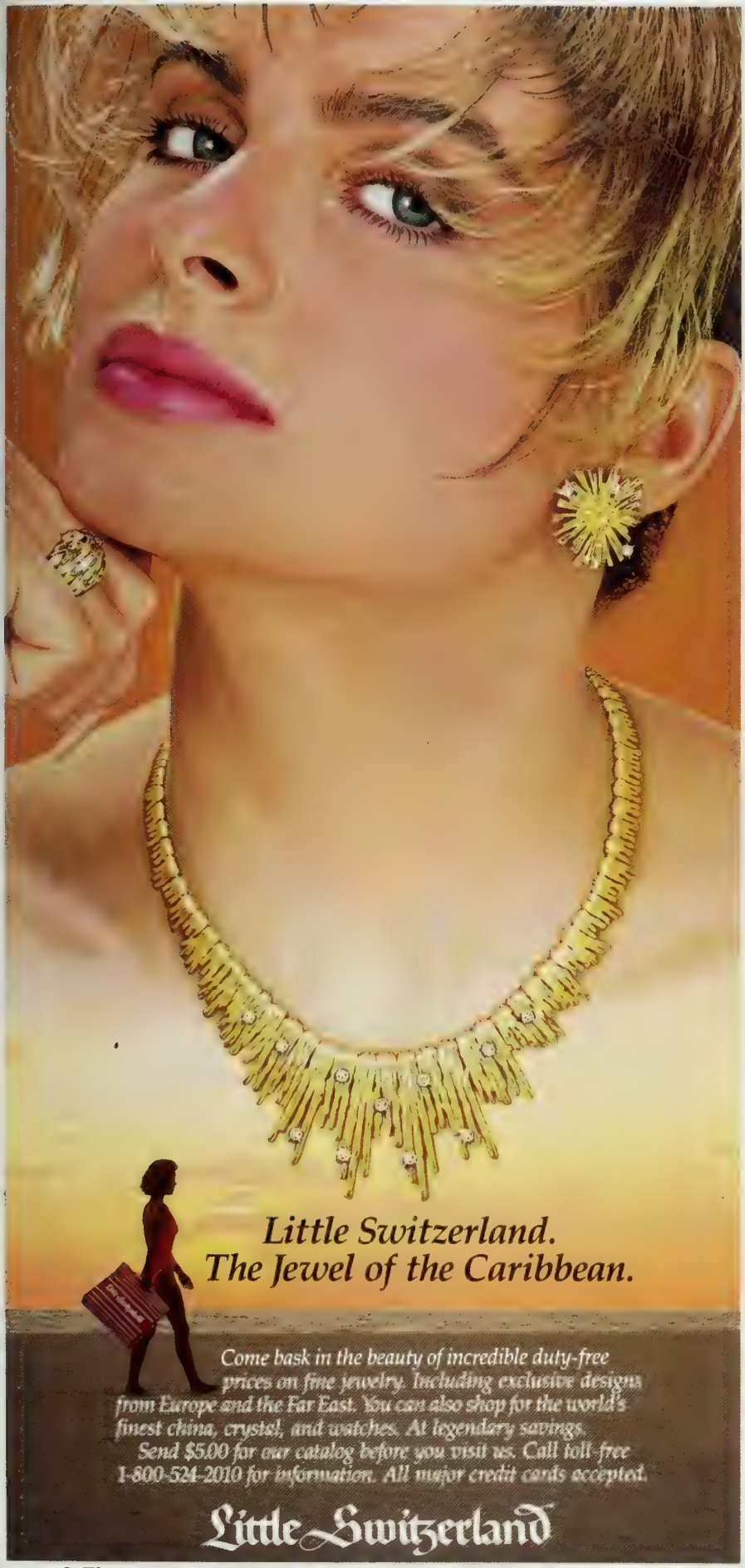
As you set off on your adventure, remember: Don't try to do it all. A sensible day begins at just after sunrise (the tendency at sea is to retire and rise early). After a leisurely breakfast, sail the fresh morning breeze for three or four hours to a spot near a well-recommended restaurant or secluded cove, and lunch at anchor around noon. Then have a siesta or spend the afternoon swimming, snorkeling, beachcombing, hiking, reading or sunbathing. Cocktails and a snack at six, dinner at seven, bed at ten. Then begin the same miserable rat race again the next morning, or simply stay where you are. Fair winds!□

How to Make Arrangements

Sail or motor yachts are available from chartering companies on Tortola and Virgin Gorda, the two main British Virgin Islands, and St. John and St. Thomas in the U.S. Virgins. Almost everyone who charters from the U.S. Virgin Islands immediately heads for the BVIs. Arrangements can be made through a U.S. Virgin Islands company for a boat to meet you in the BVIs, but you will have to pay for their sailing time. There are some minor but niggling formalities with customs and immigration when entering BVI ports.

The basic in-season rate for crewed and provisioned yachts from 40′ to 70′ is $3,000–$8,000 a week. Prices vary according to the size and type of boat, and the number of people on board. Some provisioning packages provide all meals, while others, in light of the BVIs' many fine restaurants, provide breakfast and lunch only. Still others provide only some dinners.

Charter rates for yachts over 70′ are quite variable and depend on the degree of luxury required. Roughly speaking, the range is from $8,000 to $12,000 a week for sailboats. Power boats can go up to $25,000. Larger yachts are more limited in availability; the few companies that handle them are to be found in Road Town, Tortola and Charlotte Amalie, St. Thomas. However, Fraser Charters of San Diego, California offers a number of yachts in the area, including the *W. N. Ragland*, an 80′ schooner owned by singer/songwriter Neil Young, which goes for about $8,500 a week. Nicholson Yacht Charters in Cambridge, Massachusetts, the firm used by William F. Buckley, Jr., and Hinckley Charters on St. John are other good sources.



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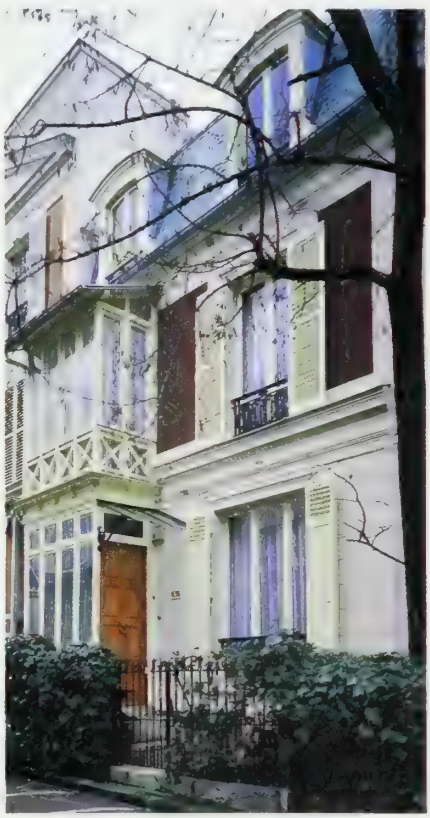
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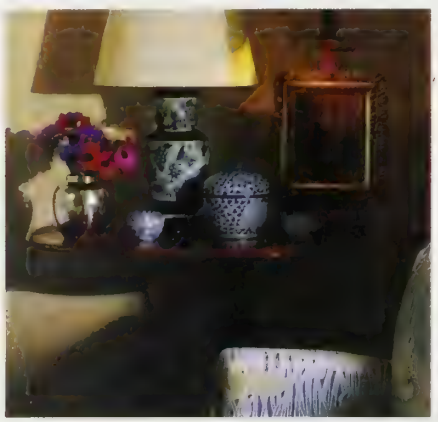
BUYING A SECOND HOUSE IN PARIS

TEXT BY CATHERINE STYLES-MCLEOD PHOTOGRAPHY BY MARIANNE HAAS



"Two different atmospheres, two different ways of life, and the best of both worlds," is how Carole and Bill Haber (above) describe owning houses in Los Angeles and Paris. "In Los Angeles we deal with everyday pressures," says Carole Haber. "In Paris it's like being on vacation—it takes about five minutes to settle into the rhythm of the city."





LEFT: *The quiet, residential 16th arrondissement in Passy, across the river from the Eiffel Tower, is where the Habers found the 1870s house that retains its original façade. "It's wonderful not having to drive miles to a restaurant or make reservations days in advance," says Bill Haber. "Here you can walk into any neighborhood restaurant and know you'll get great food."* ABOVE: *Carole Haber found most of the furniture in local antiques shops. A side table in the living room holds an antique Chinese lamp, Oriental bowls and an églomisé painting, circa 1865.*

Travel writer Jan Morris once remarked that when she cared deeply for a place she would buy a house there and write a book about it. Bill and Carole Haber would agree. They have been incurable Francophiles since visiting France for the first time some fifteen years ago. "The moment I saw Paris it felt like home," says Carole Haber, whose grandfather was French. The Habers live in Los Angeles, but concluded that it made perfect sense for them to think about buying a second home in the country that drew them back year after year.

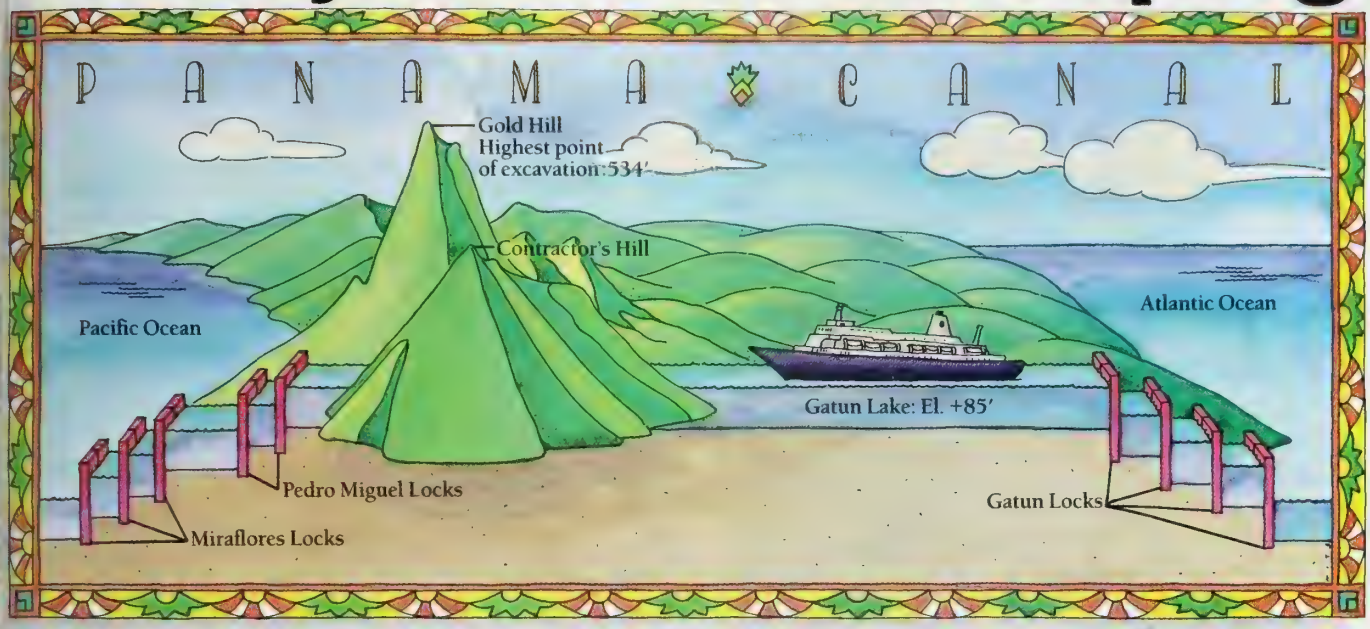
Carole has yet to write a book about France, but she has published two others, including *Carole Haber's Discriminating Traveler*, a wry, humorous book packed with advice on how to survive—comfortably—in faraway places without losing one's sense of adventure and wonder. As a partner in Creative Artists Agency, which has an international clientele of writers, directors and actors, Bill Haber is constantly traveling between Los Angeles and New York. "Bill has no problems with jet lag," says Carole. "It's easy for him to fly out from New York Thursday night, spend a long weekend in Paris and return Sunday evening."

The Habers were aware that many European countries have strict regulations for nonresidents who want to acquire real estate. In France there are no buying restrictions. The law offers considerable protection for purchasers, and the process is comprehensible in spite of an unfamiliar legal system. American and British banks, experienced in handling foreign funds and generous with advice, are installed throughout Paris. All this the Habers knew. They were also aware of the potential pitfalls of dealing with an unknown system in a foreign language and of the upkeep of a property thousands of miles away.

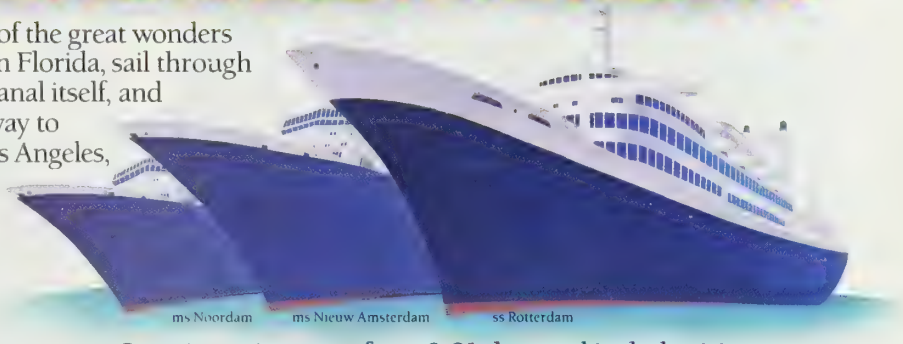
Once they decided to go ahead, the Habers had to determine where they wanted to live. Their first thought was a château; they also considered the south of France. They finally decided on Paris, so Carole sent off preliminary letters to some thirty Paris real estate agents whose names she had gleaned

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Cutaway To The Canal This Spring.

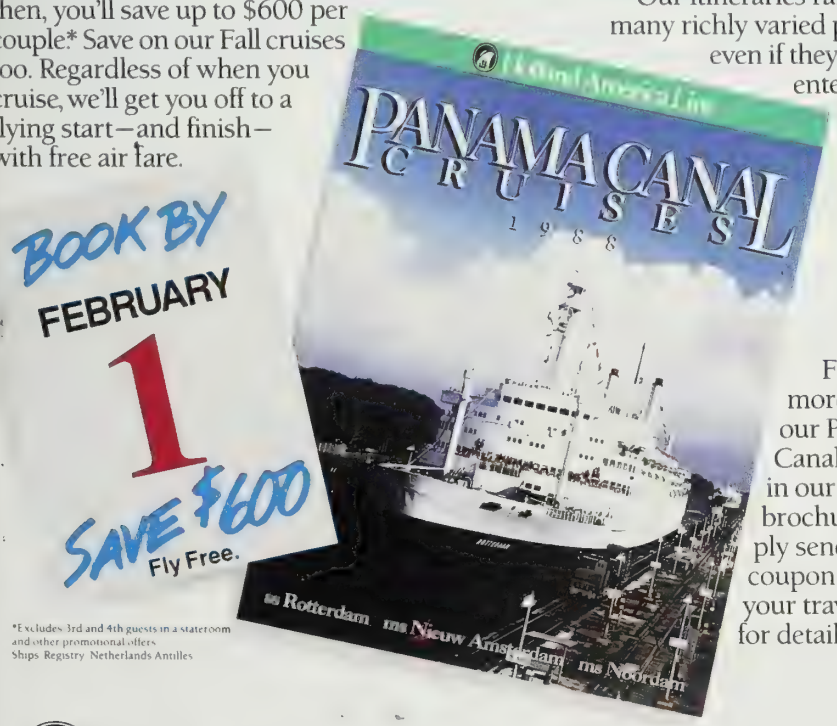


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In the entry is the original cut-crystal finial, an open-armed causeuse and Art Nouveau glass designed by local artisans.



"I don't miss the California sun at all," says Carole Haber, who nevertheless chose bright floral fabrics for the master bedroom.

from French newspapers and magazines, specifying the size of apartment she wanted together with an approximate price. Three thousand square feet was what she had in mind—almost unthinkable in one of the most compact cities in the world. About six responses trickled back, mainly from realtors already experienced in dealing with overseas clients.

Carole allotted three weeks to the search, took up residence in a Paris hotel and contacted the agents. She visited thirty-three apartments in five days, learning that contrary to what she had heard, double-listing was normal. Because the agent who sells the property receives all the commission (instead of it being divided), there is tremendous competition, with every effort made to please a serious purchaser.

Each district of Paris has a distinct personality, best appreciated by exploring on foot as the Habers had done many times in the past. The Left Bank's ebullient sixth arrondissement, the discreet first and eighth—to all of these Carole Haber came to prefer the restrained elegance of the sixteenth arrondissement. "It's very residential, and the properties there are of a higher quality," she says.

By the end of the first week she was reeling with exhaustion. Then her realtor casually remarked, "I have a house, if you're interested." A *house* in Paris? It seemed almost unbelievable. That night Carole walked along the private street to where it stood, fronted by a minuscule garden. The following week, when she stepped inside, the first thing she noticed was a violet-tinted crystal finial at the foot of the stairs. She also noted the four baths in perfect working order, the light and air almost unattainable in an apartment, and a larger garden in back. Upstairs she made a verbal offer. The red tape was about to unwind.

A few days later she was asked by the agent to sign a simple *lettre d'intérêt*, a nonbinding paper confirming her interest and her offer in writing. Next she engaged a French lawyer recommended by California friends to see her through the negotiations. One of the peculiarities of the French legal system is the *notaire*, who is responsible for registering

continued on page 14

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A SECOND HOUSE IN PARIS

continued from page 12

official documents and whose fee, which includes government duties, is paid by the purchaser. The notary is almost always chosen by the seller but often works for both the buying and selling parties, although two notaries can be employed and the fee will remain the same. A French notary does not, however, fulfill the role of personal counselor that is expected of an American attorney or a British solicitor. Therefore a bilingual advisor is strongly recommended for any major property purchase.

In the Habers' case the seller was also represented by his attorney, and a meeting was held in which the two lawyers and their assistants thrashed out each aspect of the forthcoming sale. First the Habers had to prove their identity. Every French citizen possesses a booklet containing the *état civil*, the bearer's essential information on birth and marriage. Most English-speaking nationals have no equivalent, a state of affairs that reduces French officialdom to much unhappy head-shaking.

The solution is to request a list of exactly which documents must be sought from one's own country to confirm, as Carole Haber puts it, "that you actually exist." It is always wise to have copies of birth and marriage certificates on hand. Mrs. Haber was also requested to show proof from the couple's bank in France that sufficient money was available for a down payment. It is not absolutely necessary, but certainly desirable, for payments to be made through a bank located in the country itself. In the case of nonresidents, the exterior source of the funds should be noted in the final *acte de vente;* otherwise, in an eventual resale, there may be problems about transferring money out of the country.

Matters were at this preparatory stage when Bill Haber flew over and saw the house for the first time. Though he loved it, he tempered his enthusiasm by warning his wife they had only a fifty-fifty chance of acquiring it. The Habers returned for a family Christmas in California and to await—if all went well—the arrival of the buying option called the

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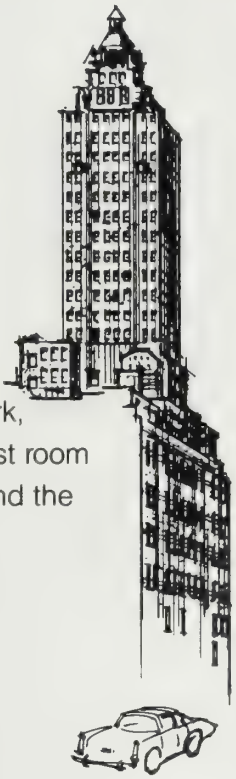
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promesse de vente. Unlike the first paper Carole signed, this was a binding formality, demanding a 10 percent down payment not recoverable if the purchasers changed their minds; the owner is committed to the sale if they elect to continue. The Habers arranged to sign the *promesse de vente* in Los Angeles on the same day as the owner signed in Paris. For this document it is possible to appoint a representative by giving power of attorney; the Habers could have given this power to their agent.

Carole Haber then flew to Paris to sign the final, all-important *acte de vente* and present the appropriately prepared check from their French

"It's easy for Bill to fly out Thursday night, spend a long weekend in Paris and return Sunday evening," says Carole Haber.

bank to complete the purchase. Comedy lapsed into farce on that day, as a flustered French official sheepishly admitted he had mislaid his own professional identity papers when moving offices. Everyone there knew him, but nevertheless, to the enduring glory of French formality, the ceremony was postponed until he found his papers. At the last meeting Carole allowed herself a minor revenge. "Well, I'm not so sure anymore about buying the house," she hedged, just long enough to savor the dramatic reaction before she signed.

The delay had caused her several sleepless nights because, so sure had she been that the house would be theirs on the set date, she had engaged a designer. The designer had engaged workmen. The workmen were already divesting the interior of

continued on page 18

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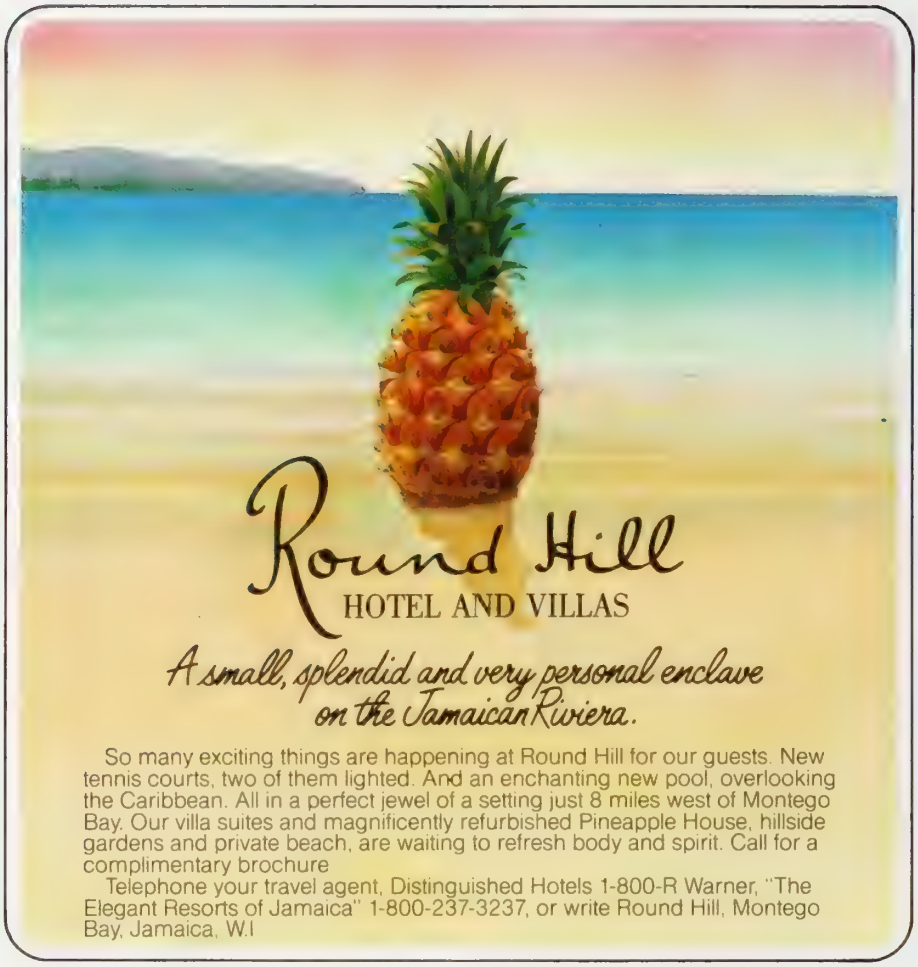


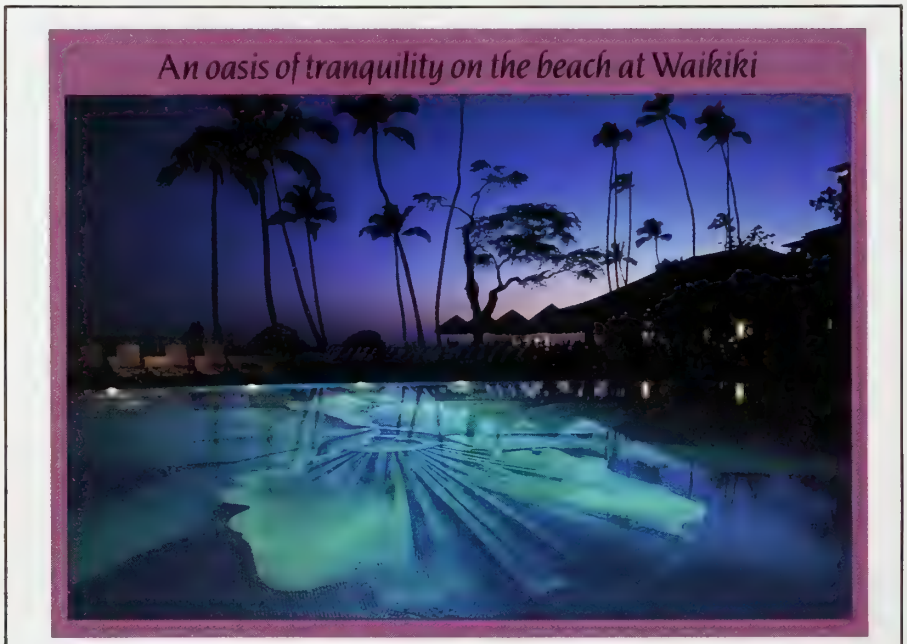
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A SECOND HOUSE IN PARIS

continued from page 16

its fuchsia wall fabric and carpets, with Carole facing the fact that she would have to put everything back if the sale fell through. And in the midst of all this, the departing tenant was attempting to pack.

Carole imagined that the unaccustomed noise and activity was why her neighborly smiles met with scant recognition—until she realized she was smiling at different faces every day and that many of the passersby were patients of the doctor down the street, slightly bewildered by the warm *"Bonjour"* that accompanied the sound of hammering and breaking glass coming from the door of Number 19.

To apologize for inconvenience to her neighbors during the renovations, she sent each a little pot of flowers with a handwritten note. To encourage the workmen, she contributed red wine to their lunches. The objects that Paris curiously seemed to lack (fire-escape ladders and rubber doorstops), she brought in from California. She also had to come to terms with being one of the owners of a private street and of assessing the charges, divided among all the homeowners, for concierge duties, street lighting and maintenance.

With the help of a designer, with Bill Haber commuting across the Atlantic to choose paintings, and with Carole Haber haunting local antiques stores for furniture, the house took on a new atmosphere while remaining true to the charm of its period. Little remains of the fuchsia décor—with the exception of the violet-tinted crystal finial at the foot of the stairs. And that, Carole Haber says firmly, is there for good.

"When I come to Paris," she explains, "I change my skin. We want to blend with the Parisians, enjoy their kind of living and be at home here." Which she is, whether at a gallery opening, the latest restaurant or the local patisserie. The Habers selected France for their second home, but the rewards are those enjoyed by many who choose to live some of the time abroad: the enriching experience of understanding and contributing to another culture without relinquishing one's own.□

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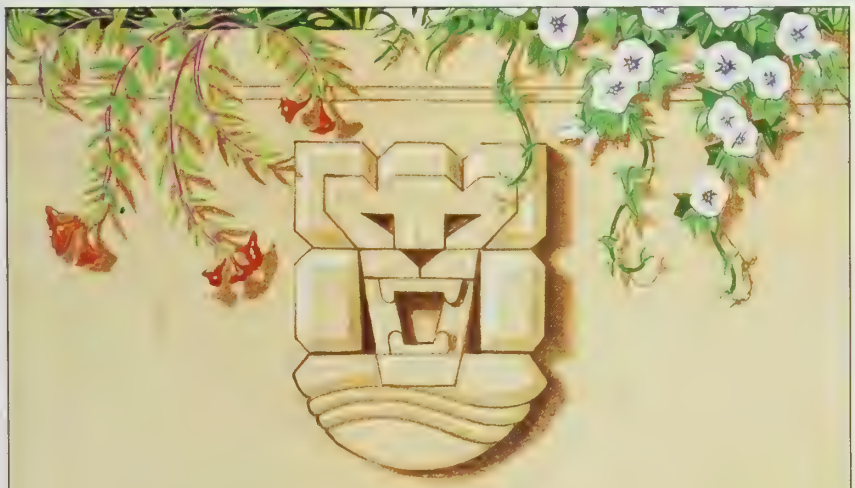
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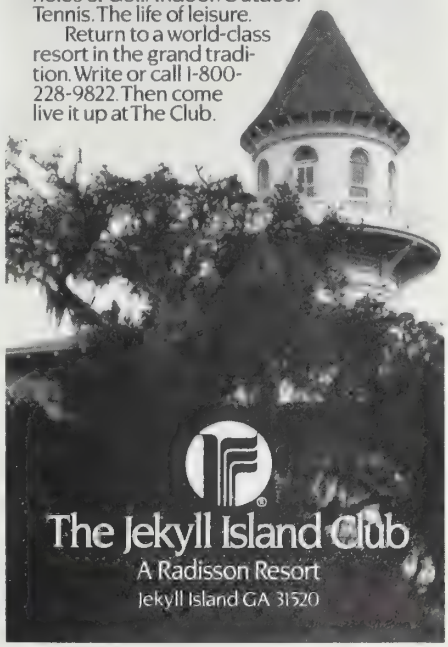
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AN ANTIQUES DEALER'S SECRET SOURCES

Bruce Newman in Paris and England



TEXT BY JESSE KORNBLUTH
PHOTOGRAPHY BY DANIEL H. MINASSIAN

There are forty-five thousand objects for sale at Newel Art Galleries in New York City, but the Regency tilt-top breakfast table is the owner's current favorite. "My absolute pride and joy!" Bruce Newman enthuses. "I'll cry for thirty seconds when I sell it."

It isn't that Newman is unsentimental. He loves every piece he's sold these past thirty-five years. But what he loves most about each piece is that its sale brings him that much closer to his next trip to France and England.

If nothing gives Bruce Newman as much pleasure as those week-long shopping blitzes, it's because of what



Bruce Newman, of Newel Art Galleries, makes frequent buying trips to Paris and England. RIGHT: *At Harley he finds "the best 'smalls' in the West Country."*



RIGHT: *Newman stops at Paul Richards on Fulham High Street in London, "an area with many new dealers who offer good decorative furniture at still-reasonable prices."*

he buys. Not for Newman your garden-variety English and French antiques. His tastes are more exotic: signed consoles with bronze-doré herons for legs; long-lost panels from the *Normandie*; Napoleon III's library steps. With pieces that special on every one of the six floors, it's almost as an afterthought that Newman stocks enough mirrors, lamps, screens, tables and chairs to satisfy even the pickiest decorators.

Newel's advertisements have stated that the East Fifty-third Street treasure house is "to the trade," but in fact, Newel is open to anyone who seems remotely knowledgeable; its clients range from society bluebloods to the elite of show business. It's not unusual to walk through Newel in the morning and spot Jane Fonda

OPPOSITE: *Newman checks Loot on Monday mornings to see what may have come in over the weekend. "Wendy is amusing and her taste is too," he says.*

selecting Adirondack furniture—or, at noon, to see Newman casually pull a priceless table out of a display and sit down with the actress for a takeout lunch from the coffee shop around the corner.

But Newman never thinks about his hothouse clientele when he makes his European pilgrimages. "The worst mistake is to buy for a friend or client," he confides. "Your focus goes right away. You start looking for the piece for Mark Hampton and stop looking for yourself." Newman also abandons all hope of finding the great object at the bargain basement price. "In the 1930s, when my father was building this business, he spent one day in London and one day in Paris and filled a forty-foot container. Now there are hundreds of dealers competing for less merchandise. And there are twenty-five guidebooks that tell the public how to find every shop and dealer in the world. There are no more secrets."

Well, maybe a few. Some are the names of shops and markets that the occasional shopper might otherwise overlook. Some are psychological approaches that will reduce the awesome leverage European dealers have over nonprofessional customers. All these names and gambits, says Newman, will "show my clients how very difficult it is to make my shopping trips—which is why I'm giving this information away."

Newman's trips invariably begin with three days in France—which means Paris, "because good things in France are brought into the city and I'll pay a premium to save time." He checks in at the Hôtel Bristol, on the Right Bank, and goes right to bed. By six the next morning he is standing in the darkness at the Marché aux Puces, located in the northern suburb of Saint-Ouen.

"There are seven markets in the Marché aux Puces, each with its own style," he says, clearly savoring the distinctions. "Serpette has good young dealers who sell Art Déco and Art Nouveau. For decorative arts of the late nineteenth century, try Paul Bert. Biron offers nineteenth-century French glitz. Going to Vernaison is like getting lost in Greenwich Village. It's colorful, and there's a singer at the restaurant in the center of the



ABOVE: *Mark Farley in London "is trying to convince me that the bust is worth the money." Renting to film and TV production companies is Farley's primary business.*



Until now, Farley has been Newman's "biggest secret." (ABOVE: *Mark Farley and Bruce Newman, framed by two 19th-century carousel horses, inside the antiques emporium.* OPPOSITE: *Farley has "the largest stock of 19th-century objects in London, but only a few clients he'll sell to." Newman admonishes, "To get yourself in, call first! But get in."*

The Furniture Cave is the magnetic center of a neighborhood rife with antiques shops.







The Furniture Cave on King's Road in London houses ten antiques dealers "with a wide range of tastes—from very expensive to very cheap. A must when in London," says Newman.

Aldo in Paris brings in merchandise every day from demolition jobs and offers "a forest of marble fireplaces and large garden urns." Newman advises, "Be prepared to get your clothes dirty."

At Carlton Hobbs in the Furniture Cave, Newman studies the leg of a French console. "It's important to inspect repairs carefully."





Bruce Newman and Ken Bolan discuss a marble lion outside Bolan's shop in Dorset. "Sunday is a good time to visit country dealers because they're bringing in new items for the coming week."



Having just purchased the French butcher's table in foreground and the rocking horse on which he is sitting, Newman gives tags to Bolan, "who usually has good architectural items too."

Newman and Bibi Harris, "a dealer's dealer in the West Country," share a 19th-century Austrian settee inside Harris's shop.







OPPOSITE: *Newman with Michèle Aragon outside her shop, "one of the most tasteful on the Left Bank," he says. "When you walk in, it's like walking into the 1880s."*

ABOVE: *L'Imprévu on the Left Bank specializes in majolica, such as the figure Newman is holding. "Take your time," he warns. "Majolica has a tendency to chip."*

BELOW: *"Martine Domec on the Left Bank is beautiful and can charm you no end."*



market—but the goods are early Halloween. Jules Vallès and Malik are the most modest, with inexpensive bric-a-brac and furniture."

Even more important than learning the strengths of each market is this little-known fact: Of the approximately twenty-five hundred dealers, about ten have warehouses within five to seven blocks of their stalls. They're not eager to let anyone in, but don't be deterred. "If you sound serious or are looking for a specific piece," says Newman, "they will respect you."

Newman favors Monique Fortin, whose huge warehouse filled with decorative items is about three blocks from the flea market. And he always checks in at Aldo, on the rue des Poissonniers, for marble fireplaces and unusual garden ornaments. Then, on his way to the Left Bank, he'll stop at the Villa Suisse, a market near the Eiffel Tower with nearly one hundred fifty shops.

Wherever he is, Newman's best psychological approach is always humor. "On a scale from one to ten, my fluency in French is about a five," he says. "But shtick is a universal language. I always compliment the dealer's taste—you *never* disparage the goods—but then I tell them, 'I never heard of anyone getting poor taking small profits.' If I come back six weeks later and the piece is still there, I'll say, 'Come on, get rid of your mistake.' "

Those ploys are useful at the flea market and mandatory on the Left Bank. "Madame Castaing had a *faux*-bamboo loveseat and two chairs I wanted," Newman recalls. "Naturally they meant too much to her to sell them. It took me eight months and three trips to wear her down." Small wonder that he prefers the shop of Martine Domec on the rue Mazarine. Domec has a good selection of Napoleon III, bamboo, bentwood and majolica—and is as charming as her daughter, actress Marie-Christine Barrault.

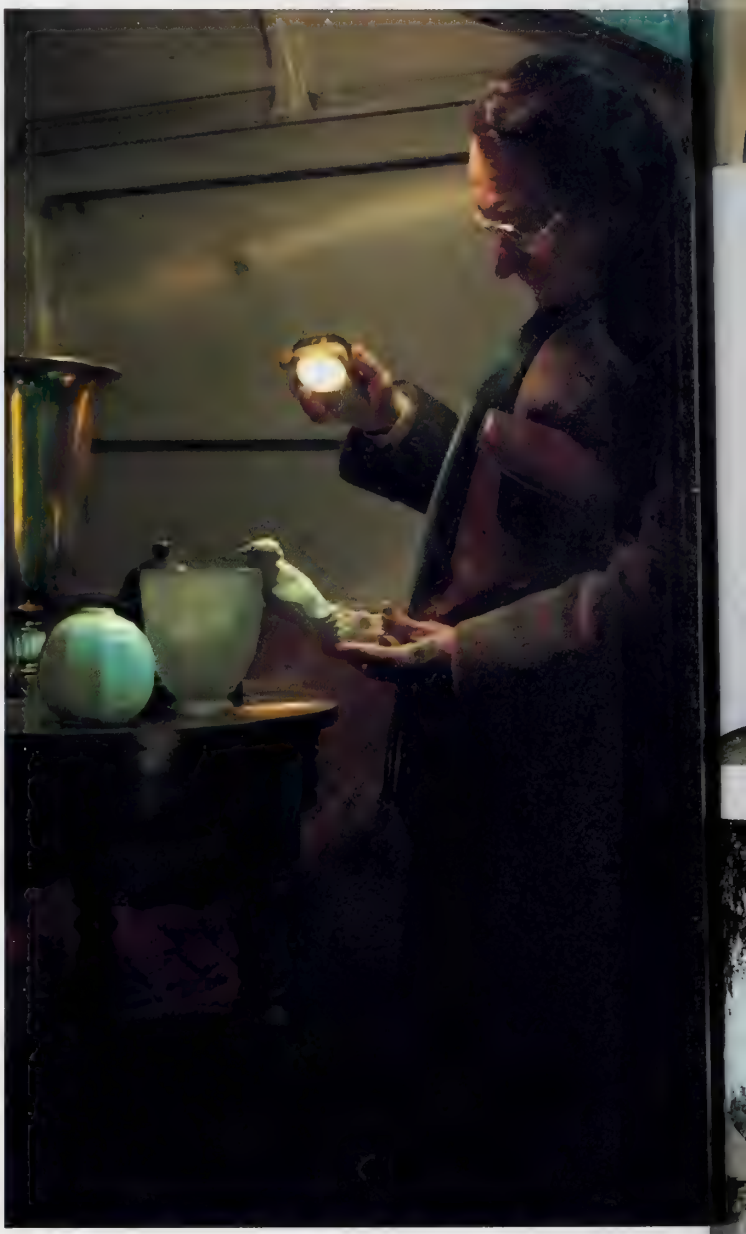
Newman designs his shopping trips so he arrives in England at 7 A.M. on Sunday. "Nothing's open in London, but in the country all the dealers are open," he explains. "A driver meets me and we head toward Bath, where

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"There are seven markets in the Marché aux Puces, each with its own style," he says, clearly savoring the distinctions.







TOP: *Gérard Cerf, vice-president of the entire Marché aux Puces in Paris, "is the only dealer there who carries English furniture."* ABOVE: *Newman scours the market at dawn. "The best deals are found then. Goods are later picked over by most Parisian dealers."*

ABOVE: *"Six A.M. on a side street near the Marché aux Puces. I found the Lalique bowl sitting on a table in the back of the van," says Newman, who recommends flashlights and long underwear for early-bird forays to the flea market.* OPPOSITE ABOVE: *"I'll do anything for a better price!" he jokes. Knuth in Marché Biron is "loaded with French gilt furniture. Wear your sunglasses."* OPPOSITE: *Newman negotiates for a majolica crane jardiniere at New Art, an Art Déco and Art Nouveau shop in Marché Biron.*





STONEPINE

Sophisticated Equestrian Retreat in California's Carmel Valley

TEXT BY BRUCE DAVID COLEN
PHOTOGRAPHY BY RUSSELL MACMASTERS

It was the first and foremost Thoroughbred breeding farm in California. That was in the early 1930s, when the Double H Ranch, as it was christened by its owners, Helen and Henry Potter Russell, covered twenty-two square miles in the verdant heart of the Carmel Valley. In 1983 the property, which had dwindled down to a precious 330 acres, was purchased and resurrected by Gordon Hentschel and Noël Irwin-Hentschel, with the express intent of turning the former stud farm into the most complete and luxurious equestrian retreat west of the Mississippi.

However, they were equally determined not to violate the quiet opulence of the estate. After nearly three years of extensive restoration and renovations by designer F. J. De La Rosa, the button was pressed that opens the electric gate guarding a mile-long road from entrance to main house, and the first guests were welcomed to Stonepine. Its new name was given in honor of the magnificent Italian pines that Helen Russell had planted there as saplings.

The Mediterranean-style main house was designed by Burrell Hoffman, a noted New York–Paris architect of the period. Hoffman was exuberantly free with space. In addition to seven spacious bedrooms, most with a fireplace, he laid out a 1,200-square-foot master suite that included two separate baths (each large enough for a morning jog), two dressing rooms, two fireplaces, a small study, and behind a secret door in the wall, a staircase leading up to a tower room.

One cannot help speculating about that mysterious penthouse. Was it used for wine and liquor during Prohibition? After all, despite the nineteenth-century French paneling—a wedding gift from Helen Russell's family, the W. H. Crockers of the San Francisco banking family—there is a beguiling, very romantic aura of the twenties about the house. F. Scott Fitzgerald, trenchant chronicler of that period, was never at ease in southern California, but he would have loved being part of the wealthy San Francisco social set who motored over from Pebble Beach in Duesenbergs and Stutz Bearcats to play on Henry Russell's polo field.

The story of the latter's construction is a good example of how the Russells left no stone unturned in perfecting their estate. Five acres of scrub oak and chaparral were cleared next to the Carmel River, which winds through the property, and tons of rock had to be carted away as well. A boxcar loaded with rolls of chicken wire was shipped from San Francisco to Monterey, then brought up the

Thirteen miles inland from the Pacific in Carmel Valley is Stonepine, once a private estate, now a luxurious equestrian retreat. 1. The Mediterranean-style main house, Château Noël, is framed by 60-year-old Italian stone pines. Low walls flanking the front drive are built from granite mined from a mountain overlooking the property, and the Rolls-Royce is used to transport guests. 2. Chess, a quarter horse, is best known from TV commercials as the Marlboro horse. 3. Stands of centuries-old native live oak are seen from trails that wind through property still rich in such animal life as deer, wild turkey and wild boar. 4. The main barn with adjoining stables. Pollarded sycamores line the road, on either side of which are foal pastures. Trainer Debby Harris checks a Belgian draft horse, at left, one of many stabled at Stonepine.











LEFT: *A blazing fire and stone arches brought from Europe make the loggia a romantic spot for dining or relaxing.* ABOVE: *Owners Gordon Hentschel and Noël Irwin-Hentschel.*



INSET FAR LEFT: *A string ensemble often entertains in the living room. An Italian limestone fireplace and three French tapestry fragments add to the room's Old World atmosphere. Drapery fabric, Scalamandré.*

CENTER: *French walnut boiserie in the dining room was a wedding gift from the Crockers to the Russells, their daughter and son-in-law. The table is set with Waterford crystal.*

LEFT: *The Chanel Suite—named by the Hentschels in the fashion designer's honor—is one of eight in the main house. Formal silk wall and upholstery fabrics complete the French theme. Furniture by Hickory Chair.*

valley by horse-drawn wagon. The chicken wire was then spread across the field before the final two-foot-deep mixture of sand and topsoil was applied, topped with a crew-cut sward of Bermuda grass. The mesh blanket was to prevent gophers from tunneling up to the playing surface. It worked. But one man did have to be employed full time just to keep gophers and other destructive wildlife out of Helen Russell's domain, her garden. And what a glorious one it is—even more beautiful today than in its youth, thanks to nature's knack of growing old gracefully and to the preservation efforts of the Hentschels.

Dedicated and knowledgeable, with an artist's eye for scale, Mrs. Russell was known to spare neither her energy nor her fingernails in creating her garden (if caught without a trowel on her frequent horticultural expeditions, here and abroad, she dug up specimens with her hands). Today the grounds are a classic example of how a man-made garden can harmoniously blend with a wild, natural environment. Mrs. Russell imported the Italian stone pines, for instance, knowing that only their tops were bushy. So she stationed them on the perimeter of her flower gardens and fruit orchards where they would not block the view of surrounding meadows, stands of two-hundred-year-old live oaks or, on the horizon, the Santa Lucia Mountains and their highest point, Mt. Uncle Sam. Nearly every window at Stonepine frames one of these enchanting vistas.

However, few people know better than the resort's new owners that superb gardens and stately accommodations do not necessarily a vacation make. Gordon Hentschel, until recently vice-president and managing director of Hyatt Hotels Hawaii, is currently developing two new hotels on the islands, while Noël Irwin-Hentschel, in just ten years, has created Americantours International,

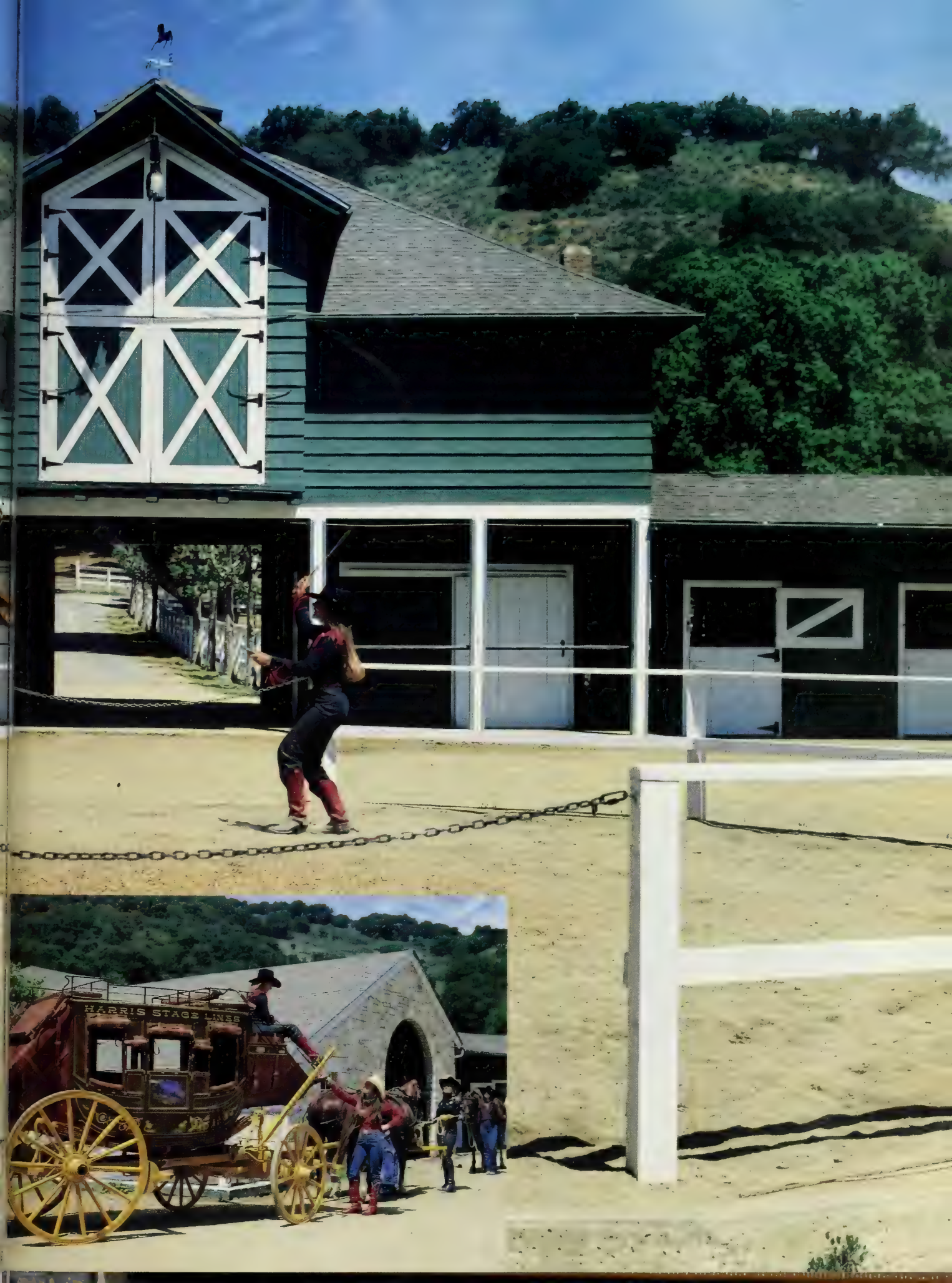
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In the exhibition ring at the Equestrian Center, Debby Harris works Custer, a quarter horse. Native oak and madrona line the hillside. INSET: *Next to the paddock is a replica of a circa 1800 Abbot-Downing Concord stagecoach, part of Stonepine's collection of carriages available to guests.*

Stonepine can be reached by plane (United, PSA, Skywest and American Airlines service the Monterey Airport) or car (via Highway 1 or 101). For reservations and directions, call 408-659-2245 or write: 150 East Carmel Valley Road, Carmel Valley, CA 93924.

The eight suites in Château Noël range from $175–$500 per night, with a minimum age of 12 for children. The less formal Paddock House, with four suites, welcomes children of all ages; rates are $125–$350. Continental breakfast is included.

Along with the renowned equestrian facilities, swimming, archery, croquet, tennis and a weight room are available. Formal luncheon and dinner are served at Stonepine, and the restaurants, galleries, shops and sights of Carmel and Monterey are a short drive away.


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there are several good sources."

Harley Antiques, for example, near Chippenham, Wiltshire, is where Newman buys the decorative objects known as "smalls." And Bibi Harris in Hungerford, Berkshire, is "a dealer's dealer." Half an hour south of Bath is Talisman, a warehouse mostly devoted to the gigantic: gates, decorative objects, even boats.

In the following days, Newman makes the circuit of small towns—Ringwood, Southampton and Winchester—on the way to Brighton. With the *Antiques Trade Gazette* as his guide, he may stop at an auction. Wherever he shops, his hopes are modest. "I hope to buy five outstanding pieces on this leg," he says, "but sometimes I buy nothing."

In London, Newman's strategy is to go where the crowds aren't. He's in Camden Passage—but at 7 A.M. in order to catch dealers as they're bringing new merchandise in. He avoids Bermondsey Market: "Few goods of quality, many pickpockets." He never misses Portobello Road, though he skips it on Saturday. "I miss all the fun," he says, "but during the week I do get to see dealers like Sylvia Napier, who goes to France every weekend and usually brings back some fine things."

> Wherever he is, Newman's best psychological approach is always humor.

Newman finds Pimlico Road "one of the most chic streets in London, decorator oriented and high priced." He does, however, always stop in at a few shops there: Loot (for papier-mâché), Rodd McLennan (for Biedermeier), Ross Hamilton and Hermitage. Then it's on to Schwartzsackin & Co. Ltd., on Piccadilly, where the former antiques purveyors to Harrods often have the unexpected piece.

Surprises are more frequently found at the Furniture Cave on King's Road. This enormous structure boasts all manner of dealers and prices; for Newman, the favorite is Carlton Hobbs, whose goods are the most tasteful and expensive. The Furniture Cave is the magnetic center of a neighborhood rife with antiques shops, but Newman doesn't linger long at any one—before the day is done he must get to Paul Richards on Fulham High Street, the up-and-coming area for dealers with more taste than money.

Newman's best-kept secret? Inevitably, it comes last. "The owner's given me permission to release his name," Newman says with a laugh, "because he doesn't let people in anyway. His name's Mark Farley—you can look up the address—and he leases London's largest collection of unusual nineteenth-century furniture to stage, film and television production companies. He sells to only three or four clients, so don't be disappointed if you're not admitted." What does Newman get there? "Tea and crackers," he insists, cackling at his own evasiveness.

A few weeks after Newman returns to New York, his purchases are delivered. Space has already been cleared for them and price tags have been made up. With such preparation, it only takes Newman and his nephew, Lewis Baer, and their crew two hours to check in three hundred items and have them either in Newel's restoration shop or on the selling floor.

Bruce Newman assures independent buyers that they cannot possibly do as well. "You may be the greatest whiz at business in this hemisphere, but you aren't up to negotiating with European dealers—and they know that," he explains. "You may pay as much to ship and insure five pieces as it costs me for a full container. When your things get here, you'll find that the legs are loose and restoration will take four months. In the end, your treasure will cost 20 percent more than it would have in New York. But you'll have the satisfaction of being able to say, 'I found this in the back of a dirty old shop in Paris.' "□

NEWMAN'S SECRET SOURCES

Antiques Shopping in Paris and England

continued from page 31

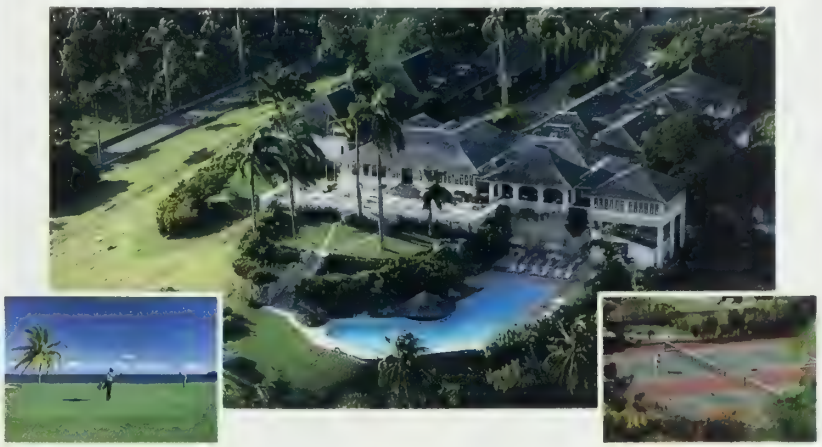
Marché Cambo
Gérard Cerf—Stand 1
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Claude Sanchez—Stand 11
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13 rue Myrtille Beer
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42-55-60-51
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9 rue de la Tour
45-20-71-27
Good bamboo, unusual small items
E. A. Thirriot
29 rue de la Tour
45-04-46-54
Eclectic
Raoul Guiraud
90 rue de Grenelle
42-22-00-92
Good French decorative pieces
Miron Antiquités
5 rue de Provence
47-70-54-17
Austrian 19th-century tapestries
Au Directoire
12 boulevard Raspail
42-22-67-09
Biedermeier, Charles X, Empire furniture

Left Bank
Michèle Aragon
21 rue Jacob
43-25-87-69
Chic selection of Napoleon III
Mazot-Meyer
12 rue de Verneuil
42-61-08-39
Wicker
Martine Domec
40 rue Mazarine
43-54-92-69
Outstanding 19th-century decorative items
Nicole Mugler
2 rue de l'Université
42-96-36-45
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1930-Marc Tuillier
5 rue Bonaparte
43-25-69-55
Art Déco furniture
L'Imprévu
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continued from page 36

the nation's largest inbound tourist company, responsible for bringing some two hundred thousand foreign visitors to the United States annually. Both, then, are rather well acquainted with the demands of people who want to get away from it all.

Sybaritic alternatives abound at Stonepine. In addition to a tennis court (and the famous Gardner Tennis Ranch only half a mile down the Carmel Valley Road) there is a croquet lawn, an archery range and even a soccer field.

"Soccer is great exercise, the rules are simple, it's very easy for a beginner to learn, and you really don't need the regulation eleven to a side to play and have fun," says Hentschel of the sport. "Besides, do you know of any other resort in this country that has its own soccer field?"

Of course, the legendary golf courses of the Monterey Peninsula are only thirty minutes distant, but the primary attraction at Stonepine is still the horses. As soon as a guest comes within sight of the Equestrian Center, the idyllic landscape suddenly turns from a lovely picture-postcard scene to an action-filled movie seemingly filmed at one of the great breeding farms of Kentucky or Virginia. In fact, the facilities at Stonepine are often used for location shooting when an Eastern Seaboard atmosphere is needed, and Henry Russell's original semicircular stable, with a hayloft above and a large paddock and exhibition ring nearby, is an architectural gem.

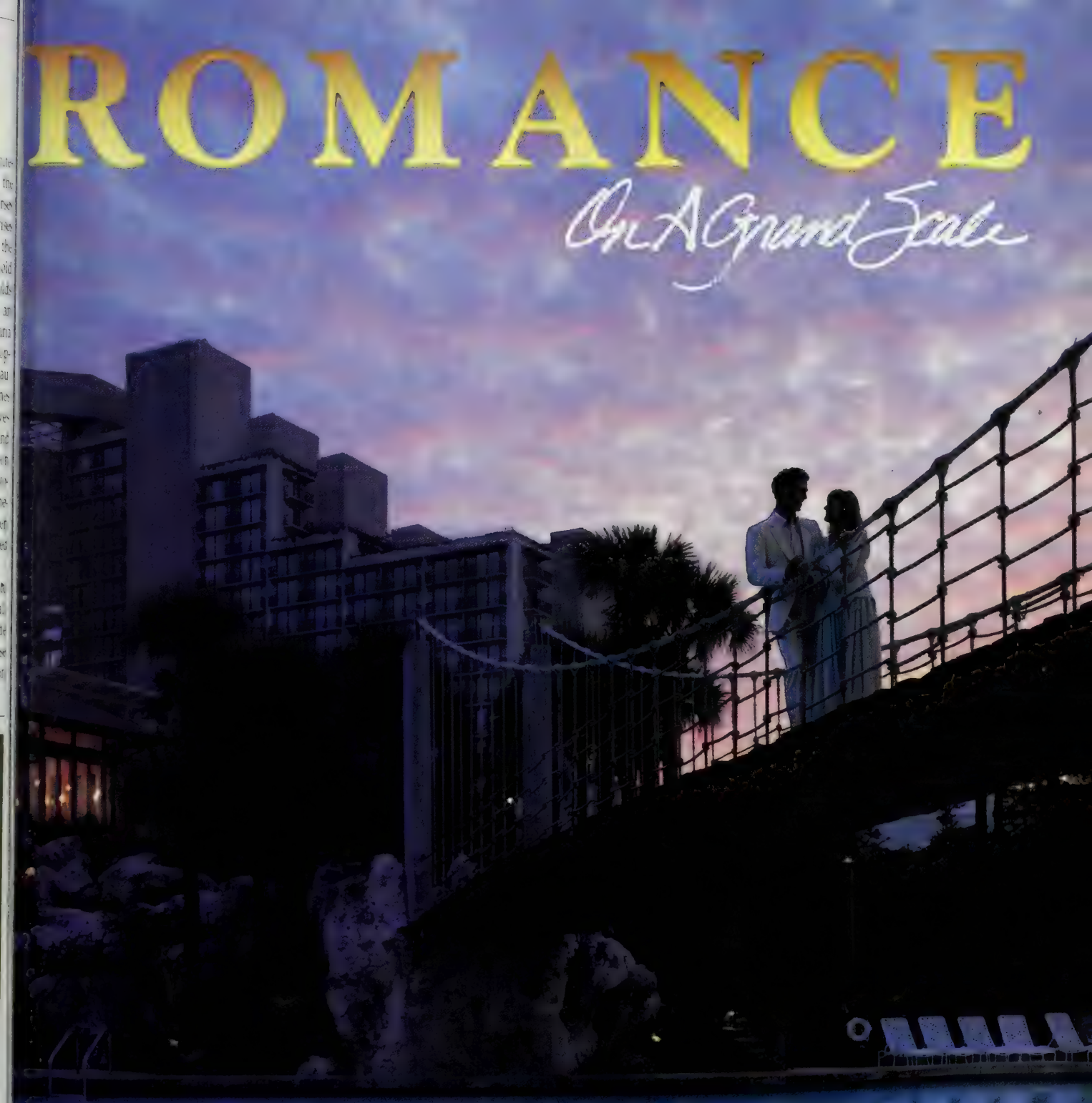
There are quarter horses, a tack room full of western saddles, and endless miles of wilderness trails to ride. But the center is much more than that, probably because the two people who run it—Debby and Tommy Harris—are so much more than former rodeo competitors. They use quarter horses for lessons in English and western riding. Tommy Harris is a recognized expert in carriage driving, and Stonepine's white-fenced pastures are filled with the Belgian and Percheron draft horses trained by the couple. The Harrises also collect horse-drawn vehicles the way Malcolm Forbes searches for old cars. One barn near the stables holds their prize finds, among them an 1860 farmer's buggy, an 1875 victoria (the kind the queen used for shopping) and a reproduced 1895 landau. There are also chariots like the ones used in *Ben Hur*. Daytime drives around the estate in a four-in-hand and moonlight hayrides are high on the list of visitor requests. Less frivolous but just as much fun are the one- and two-day equestrian clinics given by the Harrises. And beginners need not be embarrassed to participate.

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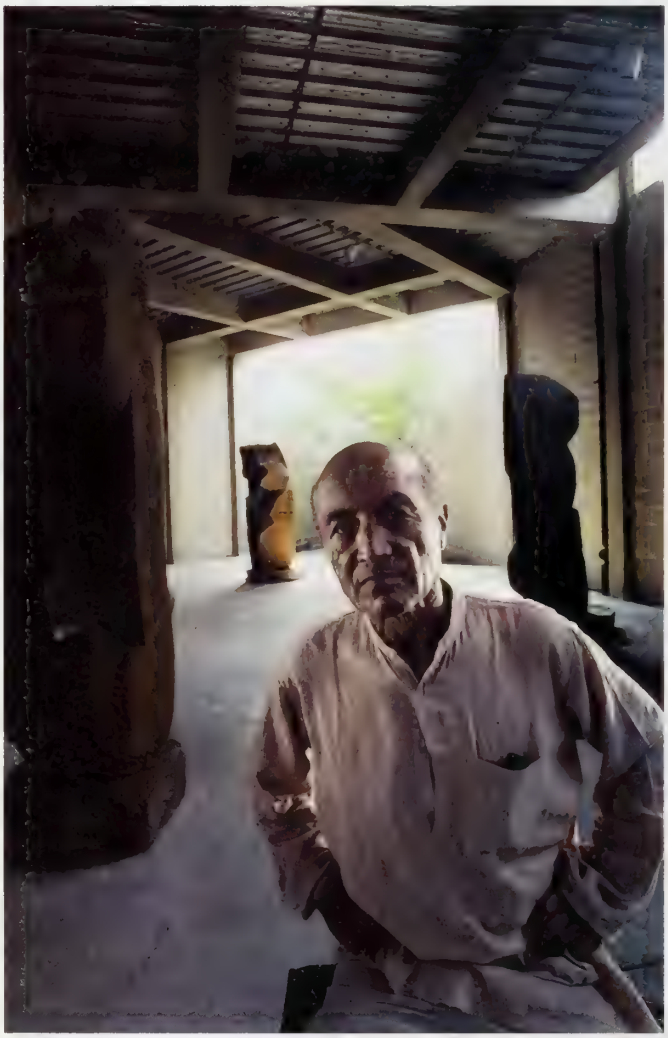


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Metaphors for the World

Photography by Arnold Newman Text by Robert Tracy





LEFT: Among a long list of achievements, Isamu Noguchi can count the creation, in 1985, of an ideal setting for his work—the Isamu Noguchi Garden Museum in Long Island City. ABOVE: *The Big Bang*, 1978 (foreground), and *Illusion of the Fifth Stone*, 1970, in the museum garden.

"ART IS EVERYWHERE. The whole world is art. The only thing is, some people see it and some people don't. If one is really awake, he will see that the whole world is a symphony," says Isamu Noguchi, one of the most influential artists of the twentieth century. Two years ago, at eighty, Noguchi opened a museum dedicated to the full range of his sculpture and other works. Situated across the street from his Long Island City, New York studio, the Isamu Noguchi Garden Museum is a 24,000-square-foot gallery space and rock garden, funded almost entirely by Noguchi himself. Since his initial investment of close to three million dollars, the New York City Department of Cultural Affairs has contributed $50,000 to the project.

"I didn't particularly want to build a museum," Noguchi says. "It is by no means an ego trip. I was driven to



RIGHT: The harmonious balance of art and nature in the garden invites quiet contemplation of sculptures such as *Tsukubai*, 1962. "Man must leave his imprint, too, because he is part of nature," Noguchi has said.

continued on page 76


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Metaphors for the World
continued from page 72



LEFT: Indicating his fastidiousness about the selection and placement of sculptures such as *Bench*, 1966, in the garden, the artist has said, "I'll remain around here until it is perfect."

BELOW: "Art is clearly a factor in being alive," says Noguchi, whose own art and life have been inextricably entwined. A photograph taken by Arnold Newman in the late 1940s shows the artist with *Man Ideograph*, 1945.

BOTTOM: Although he has worked in many mediums, stone is the material of Noguchi's choice and he has devoted a major portion of museum space to stone sculpture. Examples include (from left) *Double Red Mountain*, 1969; *Pink Jizo*, 1960; *Floor Frame Remembering India*, 1970; and the angular *Floor Frame*, 1962.



do it out of necessity. I didn't know of any museum that would devote the kind of space I would need to explain what I was trying to do in my work. On the one hand I didn't expect special treatment. On the other hand I thought I deserved this museum. It is not an ordinary museum. It is partisan. I don't know if it was a good thing to do, but I felt obliged to do it—that is all."

Noguchi was born in Los Angeles on November 17, 1904, to Japanese poet Yonejiro Noguchi, who was an editor of the *Brooklyn Eagle*, and American writer Léonie Gilmour, who became an editor of the *Far Eastern Review*. His parents were soon separated, and in 1906 the young Noguchi moved with his mother to Japan, where he attended Japanese and Jesuit schools. Inspired by her own education at Bryn Mawr, his mother —who had sole responsibility for his upbringing—read him Greek mythology, William Blake and Chaucer, planting seeds that would influence his early and prolific artistic career.

When Noguchi was thirteen his mother sent him to America—to the Interlaken School in Indiana, which was closed several months after his arrival and turned into a military training camp. The compassionate head of the school, Dr. E. A. Rumely, secured board for Noguchi with a family in La Porte, Indiana, where the boy completed high school. But before he left Interlaken, Noguchi managed to carve a frieze of seaweed, fish and shells on his headboard, utilizing tools he had brought from Japan and skills he had learned as a ten-year-old apprentice to a Japanese woodcarver.

In the early 1920s Noguchi briefly put aside his artistic inclinations and was accepted at Columbia University



continued on page 81



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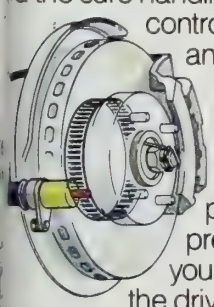
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Metaphors for the World
continued from page 76

as a pre-med student. Over a year later, his mother came to New York and encouraged him to enroll simultaneously in art school. He began taking sculpture classes at the Leonardo da Vinci Art School, and by the time he was twenty-one he was sculpting prodigiously and showing in galleries. "I learned the tricks, after all," he explains. "If you want to do academic things, you can do them. It is not difficult. Yet it is from difficulty—the mistakes and dead ends—that artists develop, not through the quick solutions and not from something you learn and apply."

After seeing an exhibition of Constantin Brancusi's polished-marble sculptures, Noguchi abandoned his own "slick and quick" style. He received a Guggenheim Fellowship in 1927, went to Paris, met Brancusi there and became his studio assistant. "Brancusi made me realize that what I had learned previously—the quick ways of doing things—was all wrong," he says. "It is a search you have to enter—into yourself."

With the money he had made from sculpting portrait heads of such people as George Gershwin, Buckminster Fuller, Martha Graham, Lincoln Kirstein and Michio Ito, Noguchi returned to Japan, where he became reacquainted with his father and took time to study ancient pottery techniques and Japanese gardens. "My learning has not been one of going to school," he says. "I spent five months in Kyoto and it was a gradual osmosis—it has taken me sixty years."

Noguchi has been involved with gardens—landscapes into which sculptural forms are integrated—since that time. In the early 1950s he created a garden for the Reader's Digest building in Tokyo and designed two bridges for the Hiroshima Peace Park, one called Yuku, which means "departure" and "death," and the other called Tsukuru, "building" and "life." In 1958 he was commissioned to do a landscaping project for the opening of the UNESCO headquarters in Paris. Other major commissions include a sculpture garden for the Beinecke Rare Book and Manuscript Library at Yale University; a garden at the IBM headquarters in Armonk, New York; the sunken plaza in front of the Chase Manhattan Bank's Wall Street branch; a large sculpture garden for the Billy Rose collection at the Israeli Museum in Jerusalem; and the stone garden called Granite Mountain for Kenzo Tanges Sogetsu's school of flower arrangement in Tokyo.

Alternating currents run throughout Noguchi's career. In addition to these large projects and other major public commissions, there is a wide variety of individual works, such as the cast and folded aluminum pieces

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Metaphors for the World
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of the fifties, and the floor pieces and glossy granite works of the sixties. In recent years he has been sculpting boulders and megaliths of basalt, giving them titles like *The Stone Within*. Noguchi has always let his materials reveal their structure. Of his sculpture *This Tortured Earth*, 1942, he says, "It's a form of destruction that is creative. After all, you can make a sculpture by bombing it from the air. It's a form of carving. But just to bomb is not the intention."

Since Noguchi has rarely collaborated with anyone, it is extraordinary to discover that he had a productive fifty-year relationship with choreographer Martha Graham. From 1935 to 1983 he designed the sets for approximately twenty-five of Graham's dances, and although they are no longer collaborating, Graham's company continues to perform a number of the pieces they worked on together. In 1985 the University of California at Los Angeles offered Noguchi an abandoned parking lot on which to design a performance space for the Martha Graham Institute. The projected Martha Graham Pavilion would include a museum area for the display of all of Noguchi's sets for the dance. Unfortunately the project has been suspended, but Noguchi hopes it will be resumed. He says, "I see it as a wonderful memory of my lifelong friends Martha Graham and Bucky Fuller. I plan to have Bucky's geodesic dome on top of the museum and performance space.

"Martha was always redoing pieces. For instance, in 1953 she asked me to design the set for *Voyage*. In 1963 she used that set for *Circe*. You see, it was with *Circe* that Martha specifically dealt with Ulysses. She had had Ulysses in mind for a very long time. She used to give me books on Ulysses. I'm like Ulysses. And Martha can transform people."

Ironically, of the some 350 sculptures and other works in the Isamu Noguchi Garden Museum, only three are from stage designs for Martha Graham productions. These are the Shaker-like rocking chair from *Appalachian Spring*, 1944; Medea's brass spider dress from *Cave of the Heart*, 1946; and Adam and Eve's enchanted garden from *Embattled Garden*, 1958. Noguchi's other sets for the dance and theater are represented there by a potpourri of sixteen photographs from productions including George Balanchine's *Orpheus*, 1948; Merce Cunningham's *The Seasons*, 1947; and Sir John Gielgud's *King Lear*, 1955. "The relationship of dance to its ambiance is important, which is why I do sets," Noguchi says. "To me, dance is an extension of a sculptural air—the air we happen to sit around in. Merely to say that dance is another form of art is not enough.

continued on page 86

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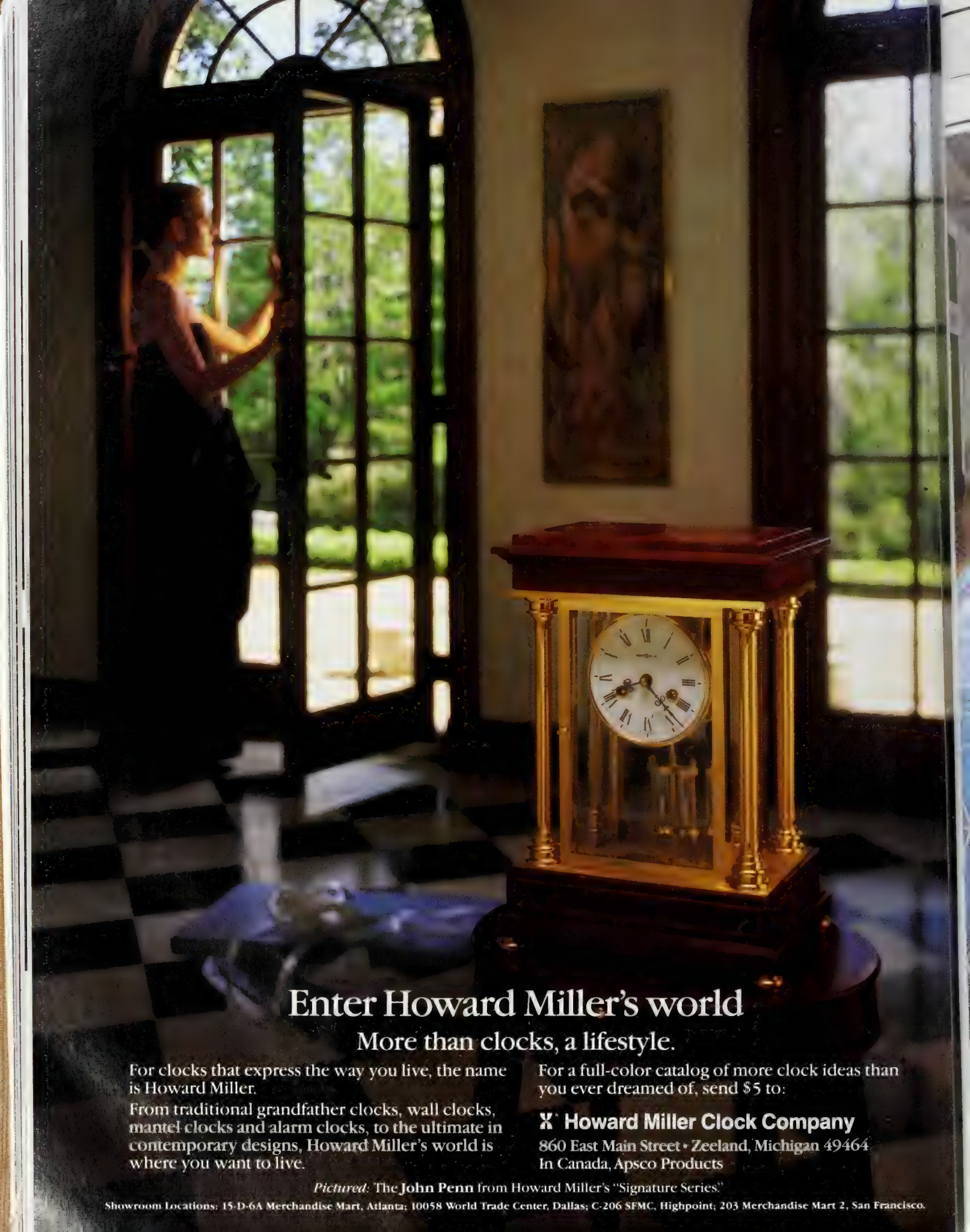
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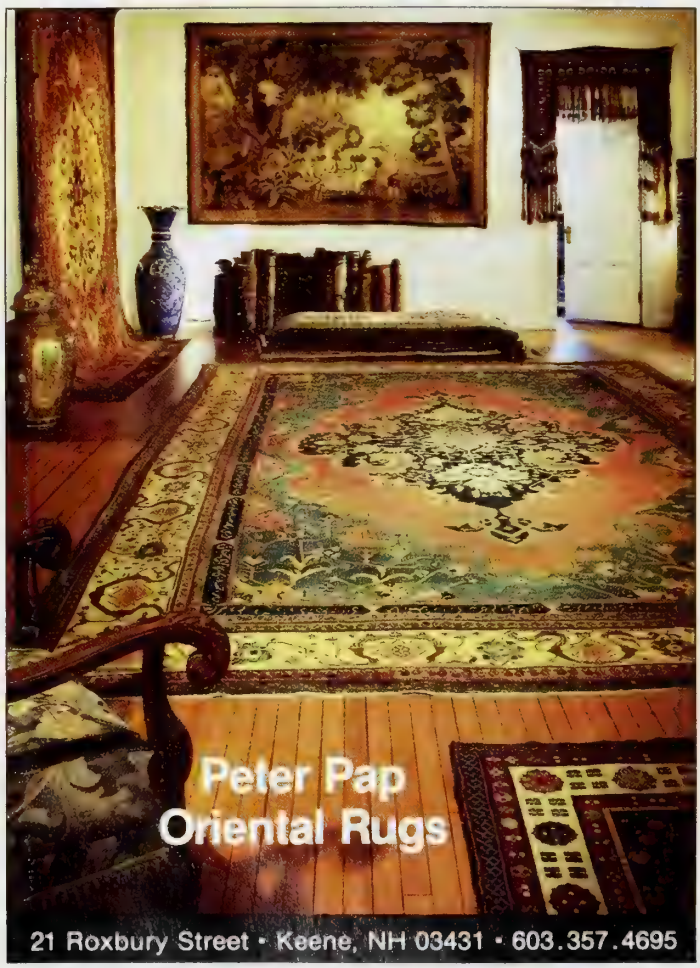
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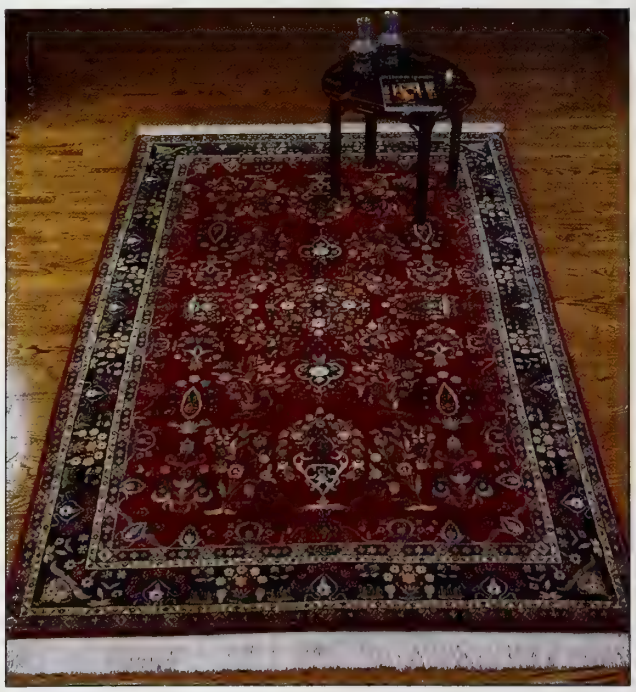
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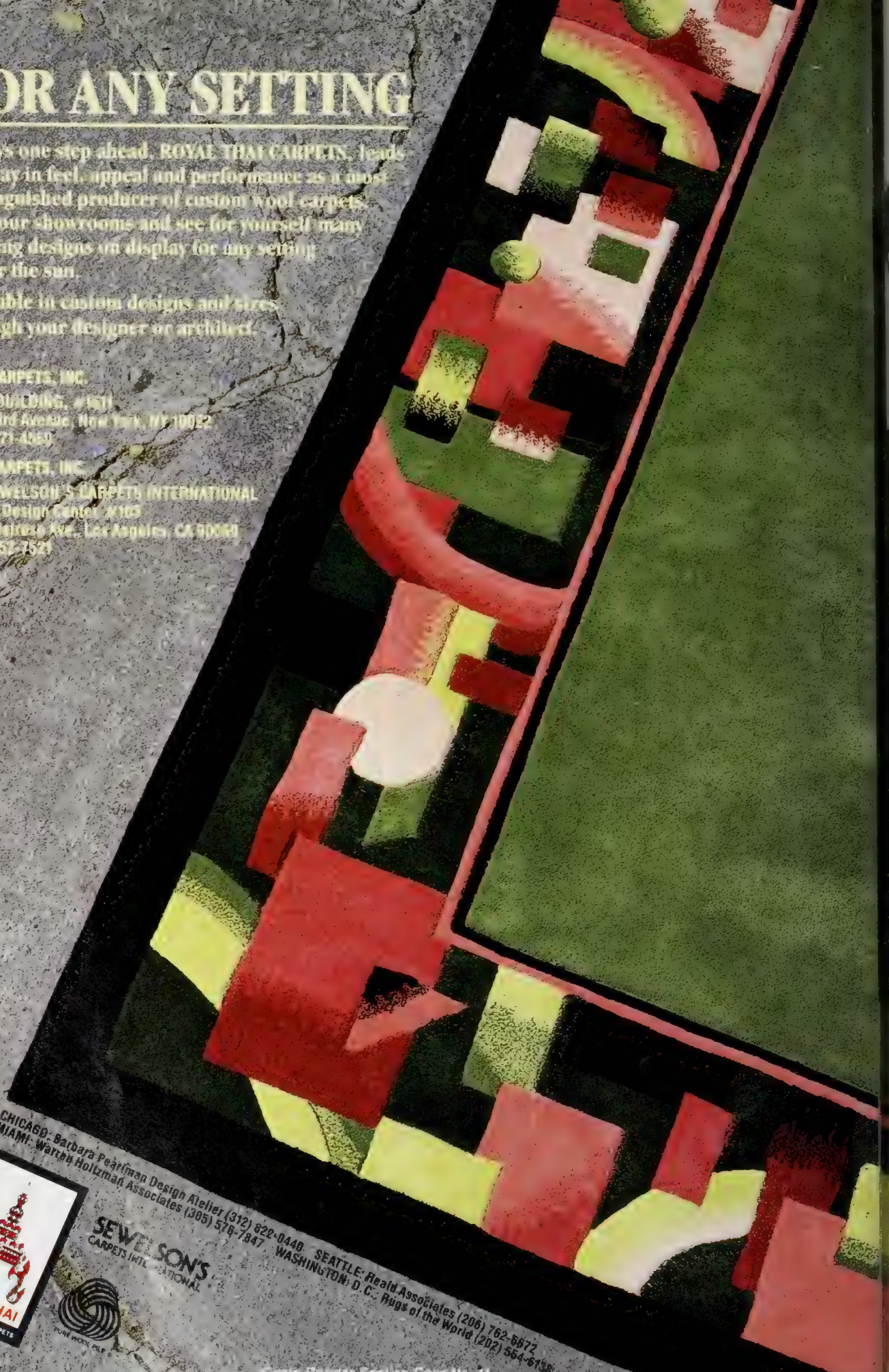
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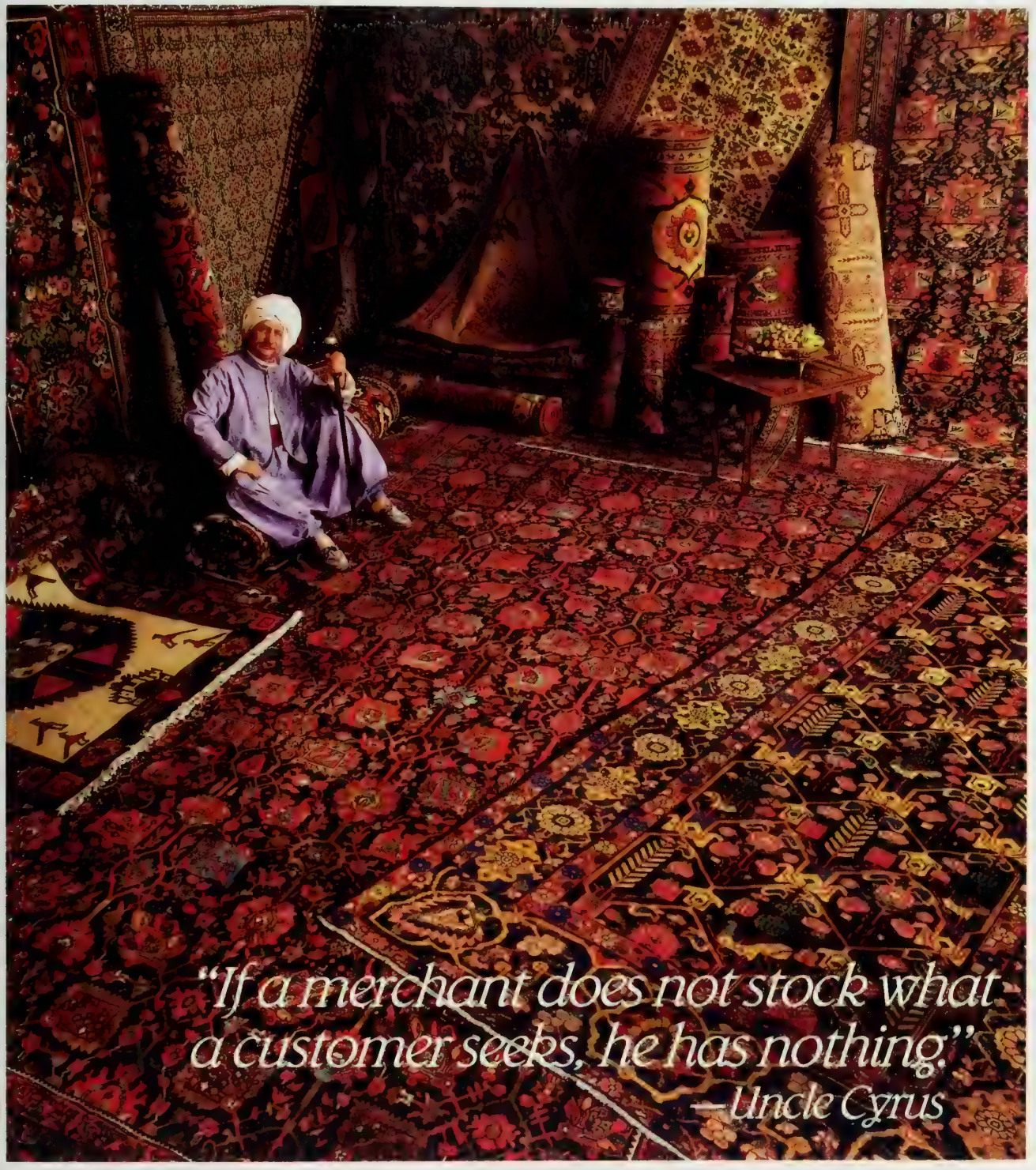
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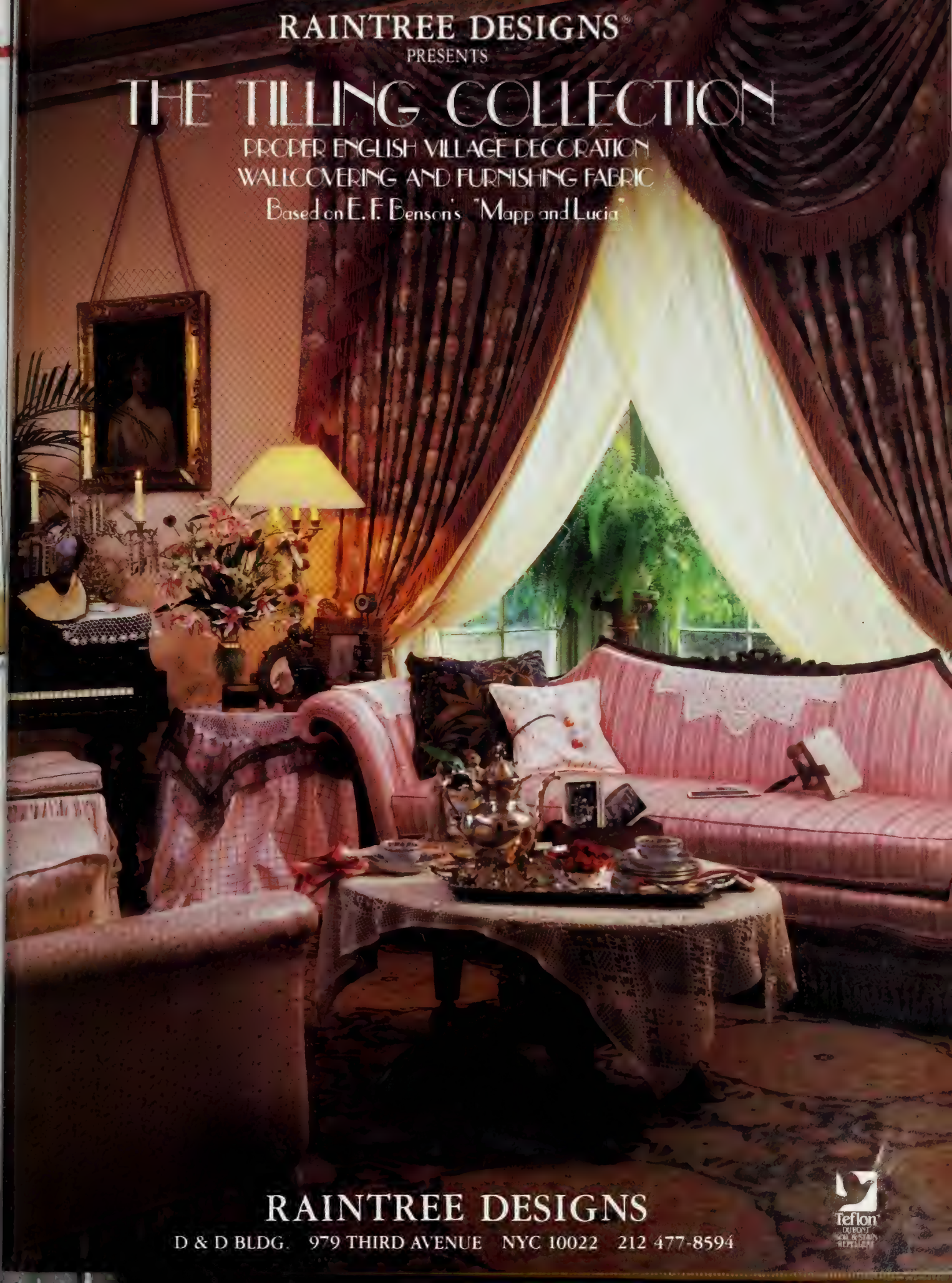
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ARTIST'S DIALOGUE: ISAMU NOGUCHI

Metaphors for the World

continued from page 83

Art is more than what one happens to be looking at."

Upon entering the museum, which is open by appointment two days a week from April through November, the visitor receives a brochure in which Noguchi refers to the space as a metaphor for the world. "The metaphor is garden making, the needed experience with earth and rock," he explains. "I came to realize all is sculpture—whether garden, theater or playground. All are part of the human context. It is a metaphor for my world, which is changing all the time. People put everything into categories. But art is extensive—on many levels, not only on a visual level."

Noguchi lived and worked for ten years across the street from what is now the museum before he acquired the space. It had previously been used by a photo-engraving business and served as Noguchi's storage area until 1983, when he reconstructed it with the help of his architect friend Shoji Sadao. The gallery consists of fourteen different areas, each with an identity of its own, often defined by a material the artist employs—aluminum, bronze, marble, metal, paper. It reveals the impressive scope of Noguchi's artistic explorations. Besides sculpture, there are examples of his brush painting, furniture, set designs, and models for playgrounds, gardens, fountains, parks—an almost staggering variety of forms.

The spaces are large, airy and light-filled. Many areas on the second level have enormous windows looking onto an exquisite rock garden. In every direction, confidence and energy abound. There are completed projects, as well as models of unrealized ones, which Noguchi aspires to place someday. Among these are *Memorial to the Dead of Hiroshima*, and a model of his latest design, for a Miami park—a memorial to the space shuttle *Challenger*. On this subject Noguchi comments, "Everything we are able to discover is right here. I don't see much point in going to the moon. But if we do, everyone should be able to go there, not just a select few. I don't like exclusivity."

One room is devoted to twenty-two of the highly popular Akari ("light" in Japanese) paper lamps that Noguchi began designing in 1949. Another room displays a photograph of his *History of Mexico*, a relief mural in polychrome cement and carved brick created for the Abelardo Rodríguez market in Mexico City. In the outdoor garden, twenty-six pieces, including a majestic fountain called *The Well*, 1982, are fastidiously positioned. "The areas are all different aspects of the same thing," Noguchi says. "Each one is a discovery. Each time is different. If it isn't different, there is no interest. In nature everything is different, too. No two things are alike—because of circumstances, the interaction with whatever comes along."

In spite of the universal appeal of his public spaces, Noguchi—the artist and man—is a loner. He taps into a seemingly infinite source of creativity and energy, yet often feels "forlorn. I've always had forlorn art periods—the thirties, the forties, the fifties and now," he says. "I've always been by myself."□


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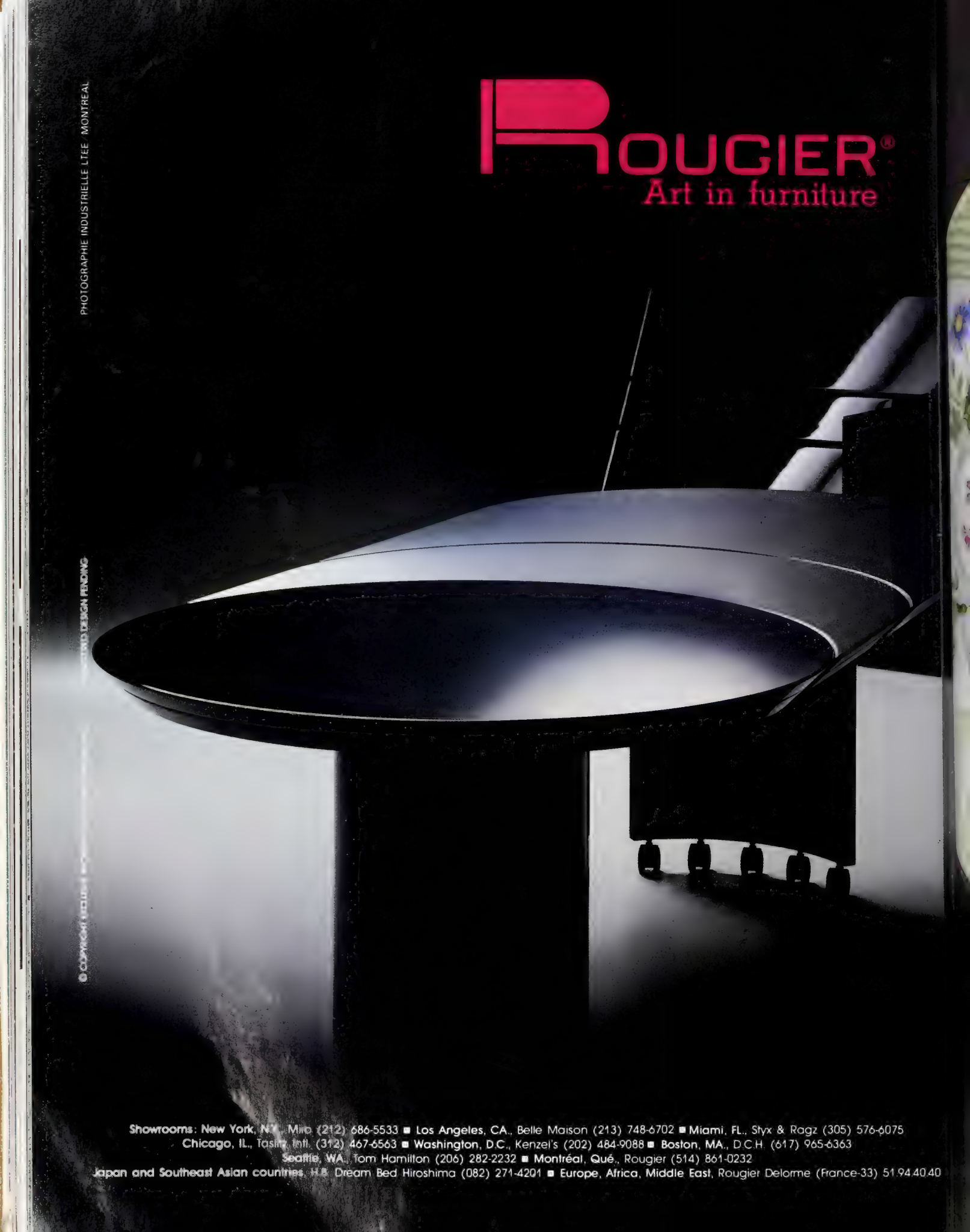

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Lessons in Simplicity

By C. D. B. Bryan





PHOTOGRAPHY BILLY CUNNINGHAM

"Soothing in its simplicity, it allows the architecture to speak for itself," Partello-Hollingsworth says of her current design work. ABOVE LEFT: "I placed the windows low," she says of the bed alcove in her renovated barn, "so light would come in across the floor." Anika is her miniature dachshund. ABOVE RIGHT: An early Pennsylvania farm table holds stoneware crocks and a brownware pitcher. Next to a Queen Anne slatback chair is "an old sea captain's parrot cage."



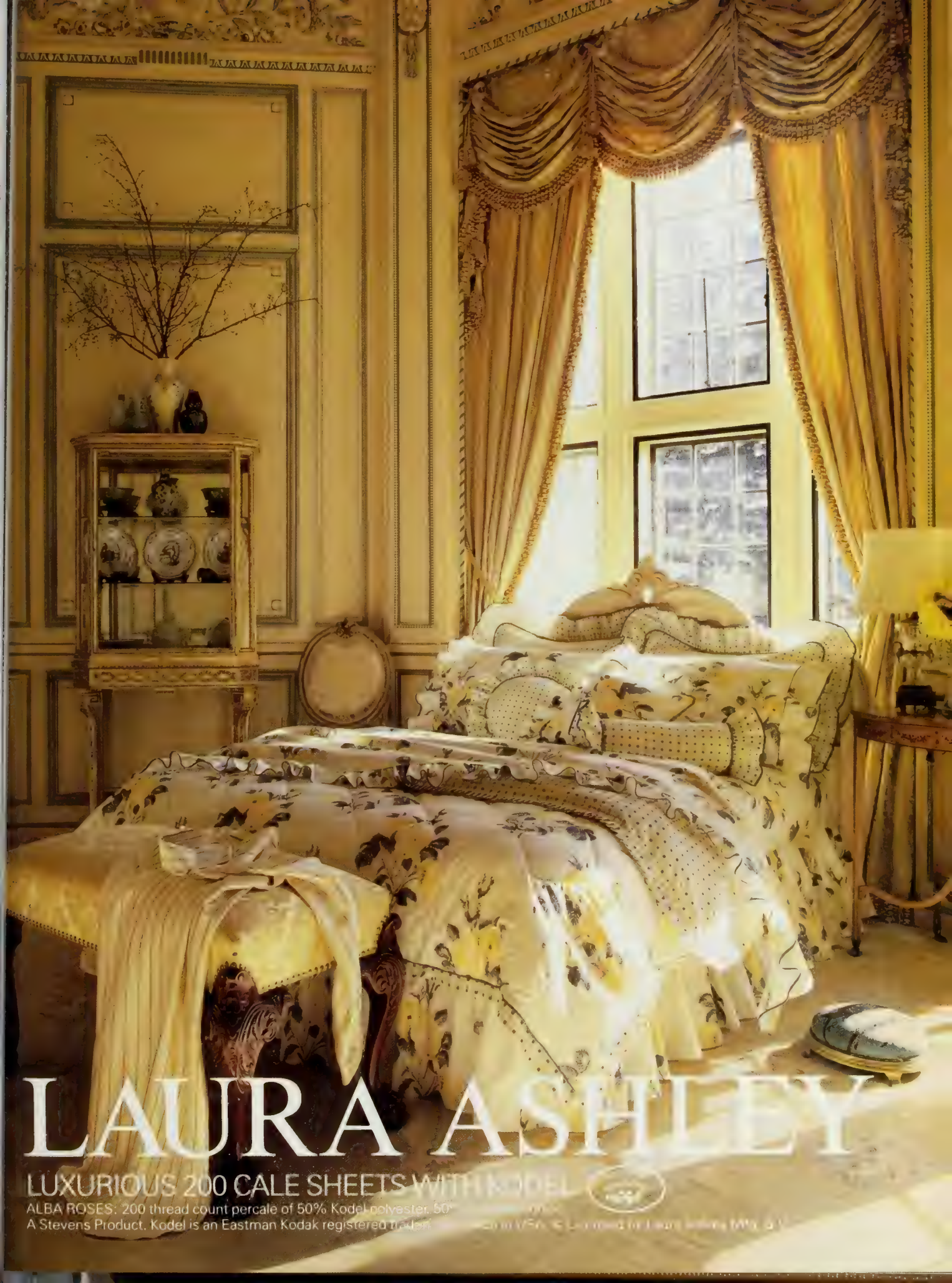
ABOVE: When Helen Partello-Hollingsworth moved from California to Connecticut, she was "fascinated by the early houses. They became a passion." She then discovered a bit of family history: "We've been on Stonington land records since 1716—no wonder I felt at home!"

"I STARTED WITH dollhouses. I was an only child," Helen Partello-Hollingsworth explains, then pauses for a moment to brush back her leonine mane of blond hair. She adds, laughing, "A psychiatrist once told me it was a perfect background for a designer."

Although born in Los Angeles, as a young girl Partello-Hollingsworth moved to Europe with her parents. There she traveled, attended schools in Paris and Rome, and acquired her abiding interest in antiquities and old houses. Her first job came as a teenager when her parents moved into a sixteenth-century villa that was part of the Roman wall along an ancient road that leads out of the city, the Via Aurelia Antica. "The villa just needed some renovations to turn it into a house," she says, "so I did it. We added fireplaces and put in windows so you could see the gardens. It was an education working in Rome, and the job was a success."

Partello-Hollingsworth returned to Los Angeles in 1961 and opened a shop on Melrose Place, where she sold European and Chinese antiques and some Early American pieces. Although she enjoyed the buying side of the business, she was bored being stuck in the shop. While she owned the store, however, people would come in and ask if she would help decorate their apartments or houses, and that's how she got started as a designer in Los Angeles.

continued on page 96


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Lessons in Simplicity
continued from page 92

Most of her clients were in the film business. "It was a sort of word-of-mouth and friends-of-friends process," Partello-Hollingsworth says. "People were satisfied, and more often than not I had repeat commissions. Customers would have a house in Los Angeles, then they'd buy one in Palm Springs or Tahoe or Aspen and want me to help them with that." During the 1960s her designs reflected "more of the European look that was popular in California at the time, a look that was a little more flamboyant—I guess you could say a lot more flamboyant—than the severe New England look." It featured English and European furniture, Oriental accessories, flowered chintzes, "lots of patterns on top of patterns and multiple objects on tabletops. It was fashionable then, but now I'm tired of it."



For a client's Roxbury, Connecticut, living room—originally the farmhouse's keeping room—Helen Partello-Hollingsworth maintained the "simple yet warm, essentially undecorated" look so as not to distract from the early architecture. "The wonderful pumpkin-pine woodwork" is a highlight throughout, she says. Next to the granite hearth are 19th-century George Washington andirons and an Early American rocking chair. Sofa is covered in red wool twill from Scalamandré.

In 1976 Partello-Hollingsworth forsook the glamour of Los Angeles for the granite of New England, where she settled in Litchfield County, Connecticut (see *Architectural Digest*, May 1981 and June 1987). There, she reports, she became "fascinated with the number of Early American houses and other buildings. I wanted to learn more about American furniture, which I found extremely beautiful compared to the European. It was more refined, the lines were intriguing, and the proportions were totally different from anything I'd been exposed to.

"The European furniture I'd worked with came from castles with huge rooms, so naturally it would be larger and grander," she explains. "In Early American houses the rooms were small and the ceilings low to conserve heat, so the chairs and tables were made lower—all in proportion. But to me they were very strange proportions, not at all what I was used to. I became very interested in it and wanted to learn more."

She had been interested in restoration in Europe, but found the philosophy of restoration there totally different from that of New England—or the United States in general. "When somebody restores a castle, they don't preserve the look of antiquity—they want to shine it up," says Partello-Hollingsworth. "But in this country the philosophy would be to let it show its age. We're anxious to maintain buildings so they look as old as possible, because to us they're so unusual. To a European, however, the antique is commonplace."

Asked if she has any specific design philosophy, Helen Partello-Hollingsworth laughs again and replies, "Yes: 'Take it all out with the garbage.' Something I love doing is gutting a house. There's something very refreshing about restoring old houses. I suppose my design philosophy is 'less is more.' I used to like clutter—by clutter I mean having a lot of objects around. But now I like very simple, clean lines."

She pauses for a moment, then says, "When I was a child, I used to think heaven would be a beautiful room with wonderful architectural details: high ceilings, handsome moldings, a lovely floor, a beautiful fireplace. And I always thought it would be wonderful to have a very comfortable down sofa covered in some simple fabric, a table you could put something on, a fabulous painting such as a Picasso over the fireplace. And on the white marble mantel, one beautiful object—perhaps a jade bowl—and that would be it.

"I think now my philosophy is still the same," Partello-Hollingsworth continues. "Maybe it wouldn't be a jade bowl—maybe instead it would be an Early American object. And maybe the painting wouldn't be a Picasso but one by Ammi Phillips. And maybe today the mantel would be an Early American mantel with good dentil work. . . . But I still like the idea of having a simple design, of using a few pieces of superb quality with a clean background behind them so that the surroundings are peaceful."

Having come a long way from dollhouses and their clutter, Helen Partello-Hollingsworth now designs to reflect her idea of heaven.□

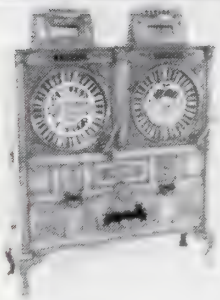


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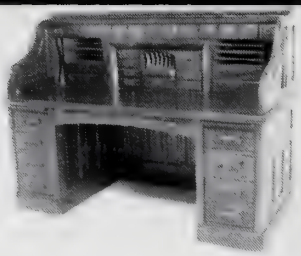
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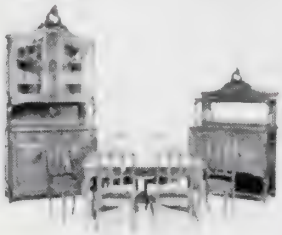
Original Brunswick Monarch
Pool Table w/Cast Iron Base



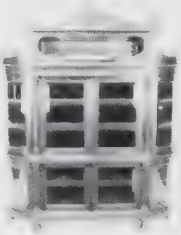
72" Raised Panel Mahogany
Rolltop with Full Interior



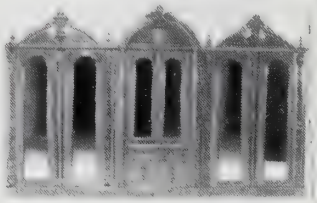
Inlaid Art Nouveau Vitri
by Emile Galle'



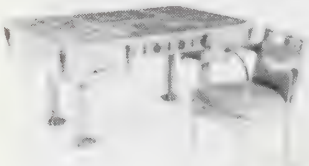
9 pc. Oak Country French
Dining Set



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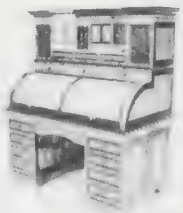
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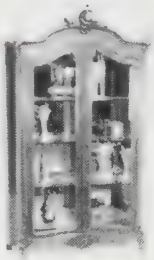
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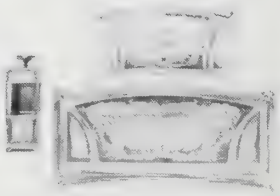
7 pc. Herter Bros. Parlour Set
(2 chairs not shown)
and Marble Top Coffee Table



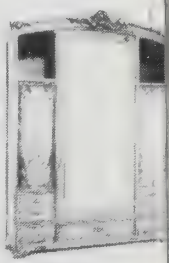
Completely Inlaid Far-Eastern
Cylinder Desk

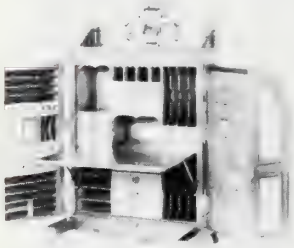


Louis XV Bombe'
China/Display Cabinet

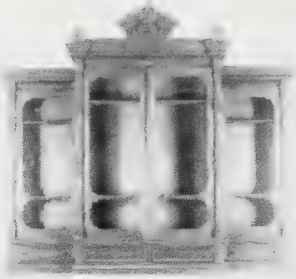


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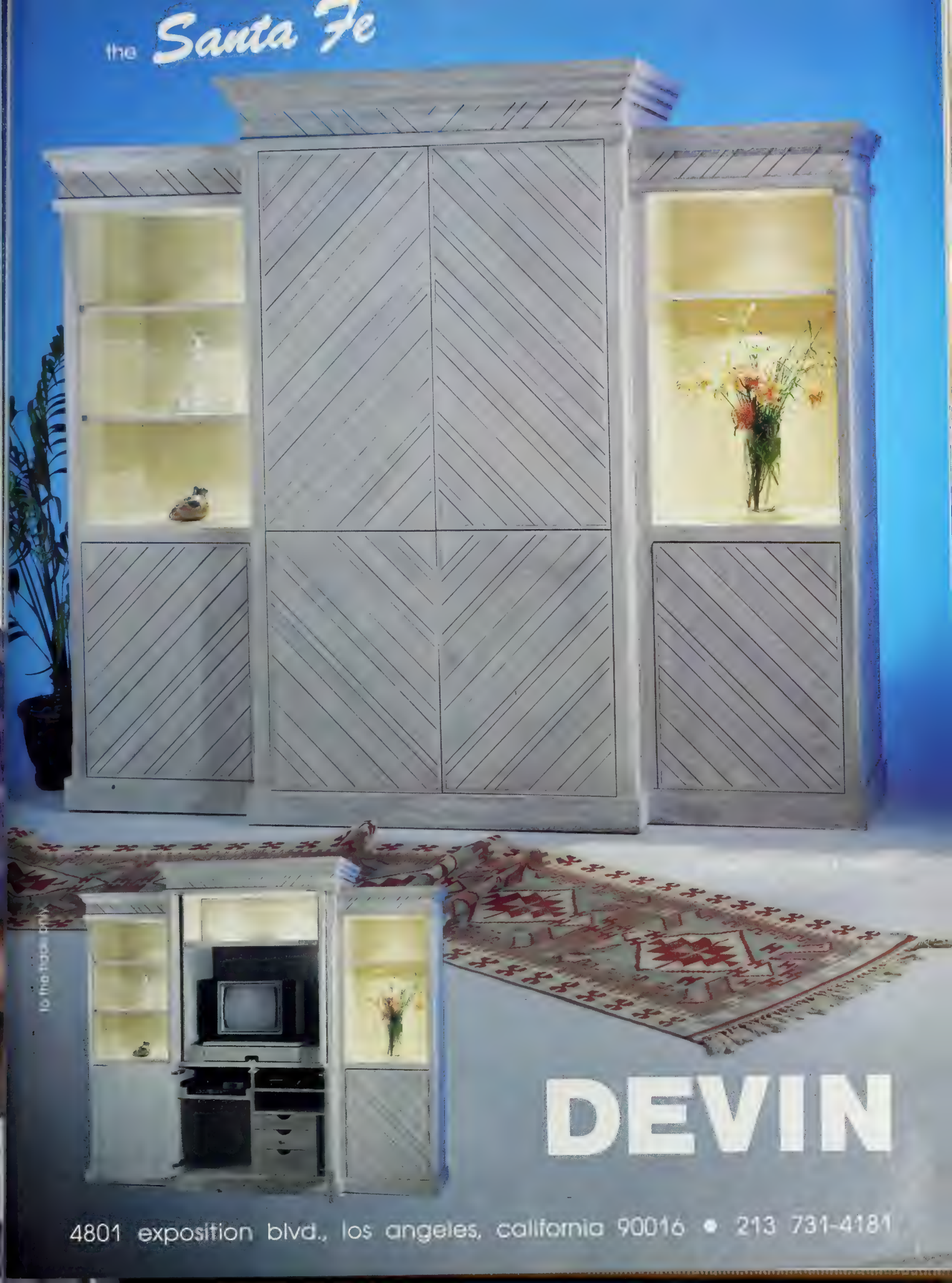
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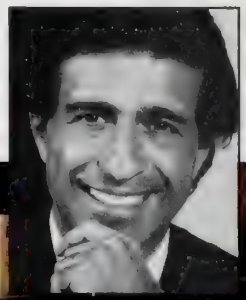
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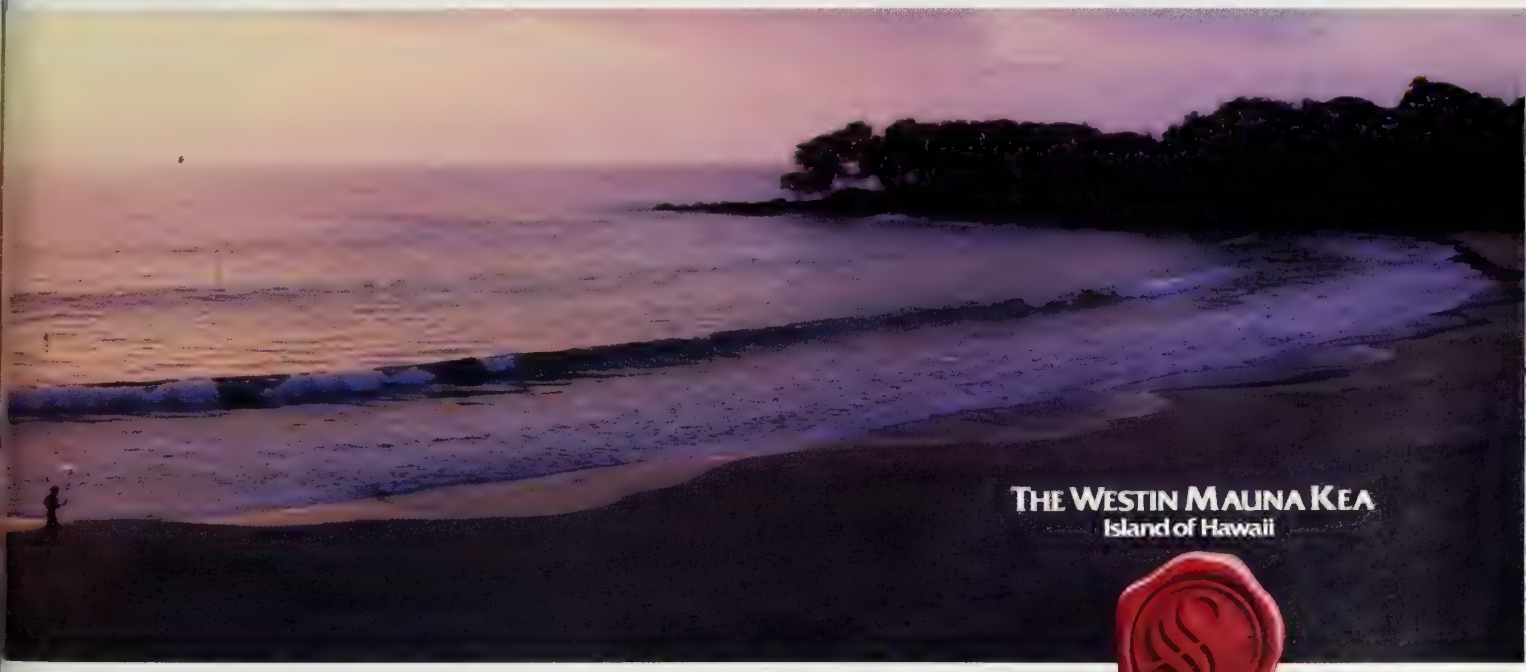
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SCREEN: Regency chinoiserie painted wood screen, circa 1820.

SETTEE: Early George III needlework, upholstered, camelback settee, circa 1760.

FIGURE: 19th century terra cotta Pug, circa 1860.

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Spirited Composition on Chester Square

The London House of Baron and Baroness Thyssen-Bornemisza

TEXT BY JOHN JULIUS NORWICH
PHOTOGRAPHY BY DERRY MOORE

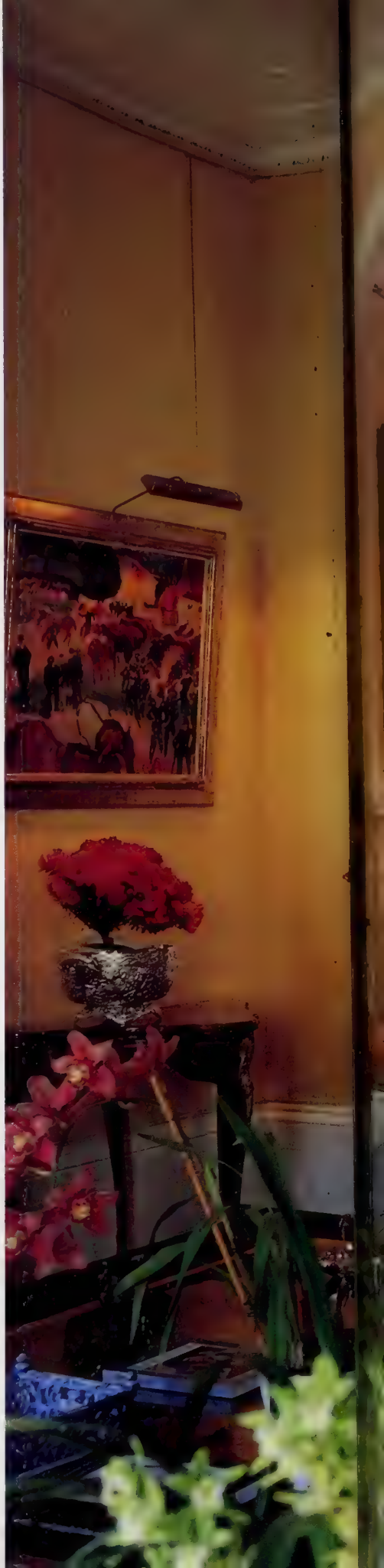
IT COMES AS something of a surprise to find that the London house of Baron Hans Heinrich Thyssen-Bornemisza, one of the richest men in the world and owner of the finest of all its private art collections, should be, architecturally speaking, such a relatively modest affair. In the old, prewar days we should have expected him to occupy some vast mansion in Belgrave Square; but, alas, in the 1950s and 1960s one after another of those mansions fell victim to a gradual takeover by foreign embassies and multinational concerns, until there is now not a private residence left.

Chester Square, where the baron has made his London home, is only a few hundred yards away but utterly different in character: quiet, withdrawn and unassuming. Its rows of terrace houses were officially described, when they were built in 1835, as "second-rate"—which by Belgrave Square standards they unquestionably were: In the last century they would have been run on a staff of perhaps six servants as opposed to twenty. But times have changed, and nowadays the fine houses of Chester Square are probably as highly prized as any in central London.

The Thyssen house was formerly the property of an American writer, from whom the baron used to rent it as necessary; it was only a few years ago that, deciding that he needed a permanent house in the capital, he bought it outright. By then, however, it was in a sorry state. Never having been occupied on a regular basis, it had been allowed to deteriorate, with no major work done on it for forty years. Clearly what was required was not so much a redecoration as a metamorphosis. For Tita, the Spanish woman the baron had recently married as his fifth wife, here was a challenge after her own heart.

She would, she decided, take on the house herself and make the transformation a surprise for her husband. "Interior design has always fascinated me," says the baroness. "I'd long had the habit of buying the leading publications on the subject, cutting out articles and photographs and keeping scrapbooks with ideas I felt might sooner or later prove useful."

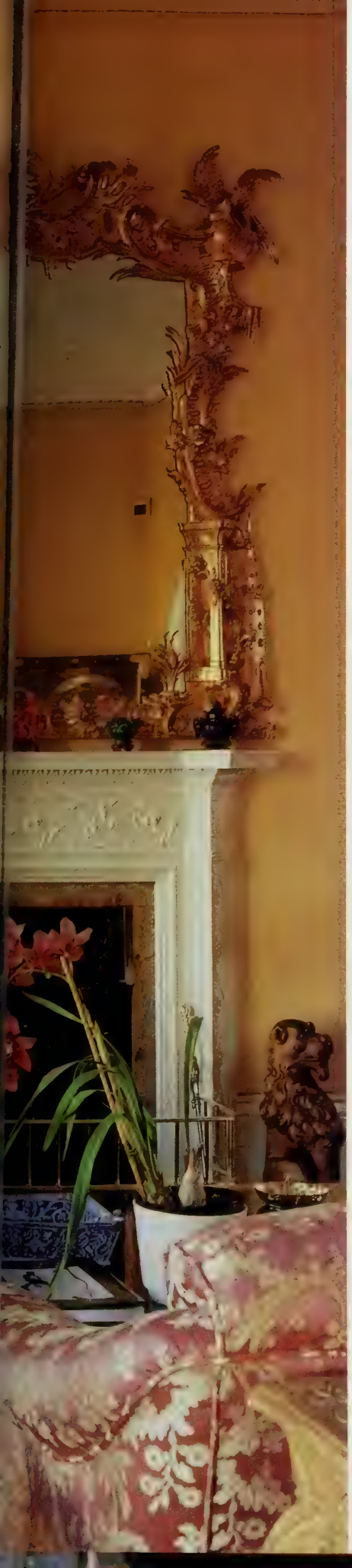
Thus, when the moment came, she could work fast. The materials for the whole house were chosen in a week; the rest of the decoration was planned, to the last detail, in only a fortnight. Sadly, however, nothing could be done until the builders had finished the basic structural work—and this took them the best part of two years. It was a long time to be kept in suspense, uncertain of how



Baron and Baroness Hans Heinrich Thyssen-Bornemisza's German Expressionist works punctuate their London house. In the salon are Max Pechstein's *The Horsemarket in Moritzburg*, 1910 (left), and *Child with Doll*, 1912, by Alexej Jawlensky. Beyond is Nathalie Gontcharova's *Fishing*, 1909. Cabinets around window incorporate fragments of a Chinese coromandel screen.







well the combinations of colors and materials that she saw so clearly in her mind's eye would work out in practice. But at last the work was complete, and she found to her delight that past experience had served her well—her instincts had not betrayed her.

The baron had had to wait a long time for his surprise—but it proved to be well worth waiting for. "When I walked into Chester Square for the first time after the transformation, I had no idea at all of what I was going to find," he recalls. "My first emotion—and my wife's too—was one of immense relief that I liked it so much." In fact, it would have been surprising if he hadn't liked it, for the house is a triumph.

Upon entering, the first surprise is the floor of the hall, for it is utterly bereft of rug or carpet. Nor is it of marble, or even parquet. It consists quite simply of plain, unusually narrow floorboards, stained and varnished to a brilliantly shining black. (Such painted boards form a leitmotiv through the whole house.) From this floor, rising up the stairs ahead, runs a rich, specially woven Axminster carpet whose color calls to mind that of ripe apricots. The contrast between the spare entrance hall and the gloriously thick carpet is stunning: Before your foot is on the bottom step, you know that whatever the house has in store, it is certainly not going to be conventional—still less will it be dull.

The stairs lead straight up to an archway and the salon, which extends the entire depth of the house from front to back, with windows at each end. Its style is deliberately eclectic. In the front part, the eye is immediately caught by a superb Chippendale giltwood mirror above the fireplace, reflecting on the opposite wall one of the most memorable items in the baron's modern American collection, *Girl in a Red Hat* by Raphael Soyer. Below this are two more masterpieces: nineteenth-century Japanese gold-and-black lacquer screens—one with a marvelously subtle design of fans, the other with one of herons—all encrusted with mother-of-pearl and painted ivory. Elsewhere in the room, canvases by Pechstein, Jawlensky and Weber attest to the baron's renowned eye.

Just as the fireplace is flanked by a pair of seventeenth-century gilded lions, so the second archway—leading to the back of the salon—is guarded by two magnificent Venetian blackamoor torchères. Since the room was originally divided into two, this area boasts its own separate fireplace, above which hangs a large 1909 painting by Nathalie Gontcharova, *Fishing*. Just beyond is what is perhaps the most original feature of the whole salon. It consists, essentially, of all the pieces that could be salvaged from a large but much-damaged Chinese lacquer screen. These pieces have been carefully mounted in surrounds of cinnabar-colored wood by the designer Mario di Fabio, and so arranged as to frame the far window—where, incidentally, they provide concealed cupboards for a television, drinks cabinet and small refrigerator. The glorious color of the

In each of the baron's houses, the pictures have a single prevailing style. In Chester Square he stresses the Expressionists.

The baron's famed art collection, which comprises over fourteen hundred works ranging from medieval and Renaissance paintings to contemporary art, is spread over residences in Jamaica, Lugano, St. Moritz and Gloucestershire. Max Weber's *New York*, 1913, hangs in the Chester Square salon next to an elaborate 18th-century Chippendale mirror. Qing Dynasty fishbowl.



Lyonel Feininger's *Lady in Mauve,* 1922, left, is juxtaposed in the study with *(Les Trois Femmes) Robes Simultanées,* 1925, by Sonia Delaunay. Antiques include gilt fauteuils and Oushak carpet.

wood picks up the sunlight to perfection, just as it itself is picked up by the covers of the sofa and low stools with their outsize cushions.

The floor above is given over to the master bedroom and its adjoining bath. Here the mood is lighter and more frivolous, with the colors reduced mainly to pink and white—appearing in the form of broad Regency stripes on the walls and in a design of butterflies on the draperies, pelmets and bedroom ceiling. A contrasting splash of blue, however, comes from the late-seventeenth-century Chinese rug that lies across the white fitted carpet, an Oriental note echoed by several Chinese pieces of furniture, including an early lacquer cellarette of inlaid mother-of-pearl with ormolu mounts. The bath,



Baron Thyssen-Bornemisza stands before Lyonel Feininger's *Architecture II (The Man from Potin)*, 1921, in the study. "I love to shift pictures around, to watch how they react to new combinations."

too, has an Oriental feeling about it, owing to the shining white floorboards that somehow give a cool freshness to the whole room.

A problem downstairs was the dining room on the ground floor. It had, the baroness at once realized, one built-in disadvantage: It provided absolutely no view, and was indeed overlooked by the houses opposite. She solved the problem with her usual flair. Having already chosen for the walls and draperies a gorgeous fabric of birds on flowering vines, she commissioned the English glass engraver Roy Bradley to transfer the identical design—only slightly muted in color—onto a frosted window. It was a bold and imaginative solution, and it works magnificently.

In each of the baron's houses, the



The dining room is highlighted by Karl Schmidt-Rottluff's *Autumn Landscape, Oldenburg,* 1907, and *House at Dangast (White House),* 1908, by Erich Heckel. Biedermeier dining chairs.

pictures have a single prevailing style. For his English country house (Daylesford in Gloucestershire) he concentrates on his American collection. Here in Chester Square he stresses the German Expressionists, which he began buying thirty years ago when they were virtually unknown and unwanted, and which he particularly likes, he says, because the Nazis banned them as "degenerate."

But the baron is never inflexible; besides the Gontcharova in the salon he has a fine Sonia Delaunay in his study, and a dazzling Matisse that awaits placement. Nor does he ever see any hanging scheme as permanent; on the contrary, he says, "I love to shift pictures around, to watch how they react to new combinations, new juxtapositions, new challenges."



Frantisek Kupka's *Study for the Language of Verticals,* 1911, is displayed in the softly hued master bedroom. The Directoire daybed is offset by a Louis XV lacquered and gilded commode.

Seeing his obvious joy as he contemplates the paintings, one is tempted to paraphrase Matthew Prior's famous lines to Robert Harley: "Fame counting thy pictures, dear Heini, could tell,/ No man had so many that knew them so well."□

The materials for the whole house were chosen in a week; the rest of the decoration was planned, to the last detail, in a fortnight.





The Collectors: A Passion for Sculpture

Patsy and Raymond D. Nasher's Dallas Residence and Gardens

TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY MARY E. NICHOLS

The Dallas residence and gardens of Mr. and Mrs. Raymond D. Nasher abound with contemporary sculpture. ABOVE: *The Gossiper II*, 1969–70, was described as a "self-portrait" by Jean Dubuffet.

OPPOSITE: Commanding the terrace are Alain Kirili's *Commandment V*, foreground, and Tony Smith's *For Dolores*. Beyond the low wall is the columnlike *Le Génie de la Bastille* by Max Ernst and *Two-Piece Reclining Figure No. 9*, 1968, by Henry Moore, who was to become the Nashers' friend.

WHEN PATSY AND Raymond Nasher's sculpture exhibition opened at the Dallas Museum of Art last spring, a lot of their fellow Dallas residents were not only impressed but startled. It was no secret that the Nashers were enthusiastic collectors, but few people were prepared for the number and quality of their holdings.

"Except for a few insiders, no one knew," comments curator Steven Nash. "Everything was spread out before—at their various commercial properties, at museums, at the house, at their New York apartment."

What inspired the awe are more than one hundred works of modern and contemporary art, primarily sculpture, that filled the first floor of the museum. From Dallas the collection moved to the National Gallery of Art in Washington, where it will be on display through January 3, 1988.

The collection runs chronologically



Barbara Hepworth's *Squares with Two Circles* was the Nashers' first piece of English sculpture. At center is the Moore work, and at right, *Inverted House of Cards* by Richard Serra.

from Rodin's 1881 *Eve* to works almost fresh from the foundry, such as Jonathan Borofsky's *Hammering Man*, completed in 1985. In between, the riches include nine Giacomettis, eight Henry Moores, six Matisse sculptures, six works by American sculptor David Smith and seven by turn-of-the-century French sculptor Raymond Duchamp-Villon.

The works range in scale from Giacometti's figurines, one and a half inches tall, to Tony Smith's massive *The Snake Is Out*. The mood varies from the abstraction of Barnett Newman's column of stainless steel, as pure as one of the stripes in his paintings, to the mythological man ringed by animals in Mimmo Paladino's *A Surrounded Figure;* from the cool of a Joel Shapiro bronze to the sensuality of Matisse's *Two Negresses*.

Although the collection embodies many of the major movements of twentieth-century sculpture, the Nashers say they were making no attempt to be encyclopedic. "If the collection has become historical, it's because over time we've become entranced with certain artists," Raymond Nasher comments. "We keep wanting to acquire another piece to enhance the others.

"We really started our collecting with pre-Columbian art when we didn't have any spare funds," Nasher recalls. "We were buying five- and ten-dollar items in Mexico." Later they bought landscapes by Texas artists, then began visiting New York galleries. Their first important purchase was a Ben Shahn watercolor, *Tennis Players*.

Then came the moment when they realized it was sculpture that excited them most. The day was Father's Day, 1961, when Patsy Nasher presented her husband with a Jean Arp bronze, *Torso with Buds*—"along with the bill," she laughs.

By this time, Nasher was actively involved with industrial and residential real estate development, and had a reputation for perfectionism and attention to aesthetic details. By the early 1960s, before most businesses took an interest in the arts, large outdoor sculptures were integral parts of his projects. At the NorthPark shopping center in Dallas, the first American shopping mall conceived as a unified architectural whole, the long walkway is punctuated by a changing array of artworks.

After the arrival of the Arp at home, the Nashers began to concentrate on sculpture, but still without a fixed idea of a collection as such. "It kind of grew as we went along, but it wasn't a consistent road. We went off the path a lot. It was not the only thing we did with our lives," Patsy Nasher explains in a masterpiece of understatement, for during the 1960s, Raymond Nasher's activities included holding a number of positions related to urban development in the Johnson administration.

During their travels in those years, the Nashers became interested in English sculpture. After acquiring Barbara Hepworth's *Squares with Two Circles*, they decided the time had come to buy a Henry Moore. They got to know the artist and went to look at his work in the studio.

"My wife liked one, I liked another, so we bought both. Moore was astonished," Raymond Nasher recalls.

It was not the last time they would buy two artworks at once. Patsy Nasher explains these gestures casually, saying, "Oh, sometimes it was



Siting is crucial, says Raymond Nasher: "If sculptures are placed wrong, they may whisper and not sing." Ernst's *Capricorn*, 1964, in foreground. Beyond, *Ten Elements* by Tony Smith.

because we couldn't make up our minds. Or it was because we were on holiday and feeling expansive."

It also comes from the fact that the collection is a collaboration between two people equally ardent about art. Raymond Nasher says, "We complement each other. Normally we're in agreement 99 percent of the time, but if we aren't, we go ahead anyway."

Observers say that Patsy Nasher is the one more interested in contemporary pieces, while her husband has a historical perspective—he suggested acquiring the Rodin *Eve*, for example, as an introduction to modern sculpture. Throughout the years, Mrs. Nasher has also collected on her own and has donated to museums significant quantities of pre-Columbian art and Guatemalan textiles.

Her husband comments, "I'm deeply interested in large outdoor sculptures like George Segal's *Rush Hour*. My wife, on the other hand, is interested in all kinds of works—from a centimeter in size up."

Patsy Nasher says, "I love the curatorial work. I spend all day, every day, collecting." That means hours on the telephone talking to artists and dealers, voluminous reading and constant visits to auctions and galleries.

"You earn the right to hear about the good things," she says. "You have to go into all the back rooms. You can't be lazy. You can't say, 'I'll look tomorrow,' because tomorrow it may not be there."

The Nashers clearly derive a continual, daily joy from both the process of collecting and the works of art themselves. From nearly every room of the Nashers' Frank Lloyd Wright house in Dallas, there are views of magnificent sculptures in a lush setting of lawns, trees and flowers. Inside, smaller-scale art is everywhere. Matisse, Duchamp-Villon and de Kooning sculptures fill a Diego Giacometti-designed table; bronzes by Alberto Giacometti flank the fireplace. The dining room is not big, but guests dine surrounded on three sides by a Picasso, a Hans Hofmann and a Morris Louis.

One of Raymond Nasher's constant pleasures is shifting works of art from one place to another in search of the perfect location. Smaller pieces move from table to table, and even the largest are occasionally relocated—within the garden or to and from his other properties.

The collection continues to grow. Between the time the catalogue went to press and opening day in Dallas, the Nashers acquired several major pieces, including a Duchamp-Villon *Cat* and a rare Picasso plaster from the estate of Marina Picasso.

"It's never finished," Raymond Nasher comments. "We're just beginning and we're getting more excited all the time. There are always new artists and there are lots of vacuums to be filled. Collecting really opens the world to you. You have a quest."

"It's something we share," continues Patsy Nasher. "I hope we can collect forever, because we have so much fun." Part of the fun will undoubtedly come from the attention the Nashers are already receiving from museum directors. Thanks to the exhibition in Dallas and Washington, there are rumors that several museums would love to be the eventual permanent home of the collection. When asked about the gossip, Raymond Nasher says with a mischievous grin, "Well, there's nothing like a little romance, is there?"□





OPPOSITE: "You can touch them, and the sense of touch makes them intimate and friendly," observes Nasher. Joan Miró's *Lunar Bird*, 1966, stands before terracing leading to Aristide Maillol's *La Nuit*, 1902–09.

ABOVE: "They change personalities as they change environments," notes Raymond Nasher. A Calder mobile is suspended above Isamu Noguchi's circa 1970 *The Opening*. Right, *Seated Woman and Child*, 1967, by Miró.





The collection runs chronologically from Rodin's 1881 *Eve* to works almost fresh from the foundry, such as Jonathan Borofsky's *Hammering Man.*

OPPOSITE: "No matter how great the painting," believes Raymond Nasher, "sculpture is more intimate. You're always outside a painting." David Smith's steel *Untitled (Voltri) (For Gian Carlo)*, 1962, stands in the family room before Roy Lichtenstein's *Reclining Bather*, 1977. On the round pedestal table is Smith's acid-etched steel *House in Landscape*, 1945, juxtaposed with Lichtenstein's glazed ceramic *Head with Blue Shadow*, 1965. Foreground, *Figure*, 1968, a bronze by Miró.

LEFT: A trio of works by Alberto Giacometti are displayed in the living room. From left: *Figure from Venice III*, 1956; *Three Figures*, 1949; and *Chariot*, 1950. BELOW: "When Jacqueline Picasso visited our house in the summer of 1985," recalls Mrs. Nasher, "she was taken aback when she saw Picasso's 1971 *Man and Woman*. She recalled the painting as his first premonition of his own death." On the Diego Giacometti table are sculptures by Joseph Beuys, Alexander Archipenko, Henri Matisse, Duchamp-Villon and Willem de Kooning.



ABOVE: "We love paintings, but we don't have much wall space," says Patsy Nasher. Picasso's *The Kiss*, 1969, hangs in the dining room with Hans Hofmann's *Composition No. XIV*, 1953. On the Danish-style, circa 1915 sideboard are a pre-Columbian Chinesco figure from the Mexican state of Nayarit and, right, Picasso's *Head of a Woman* (Boisgeloup), 1931.

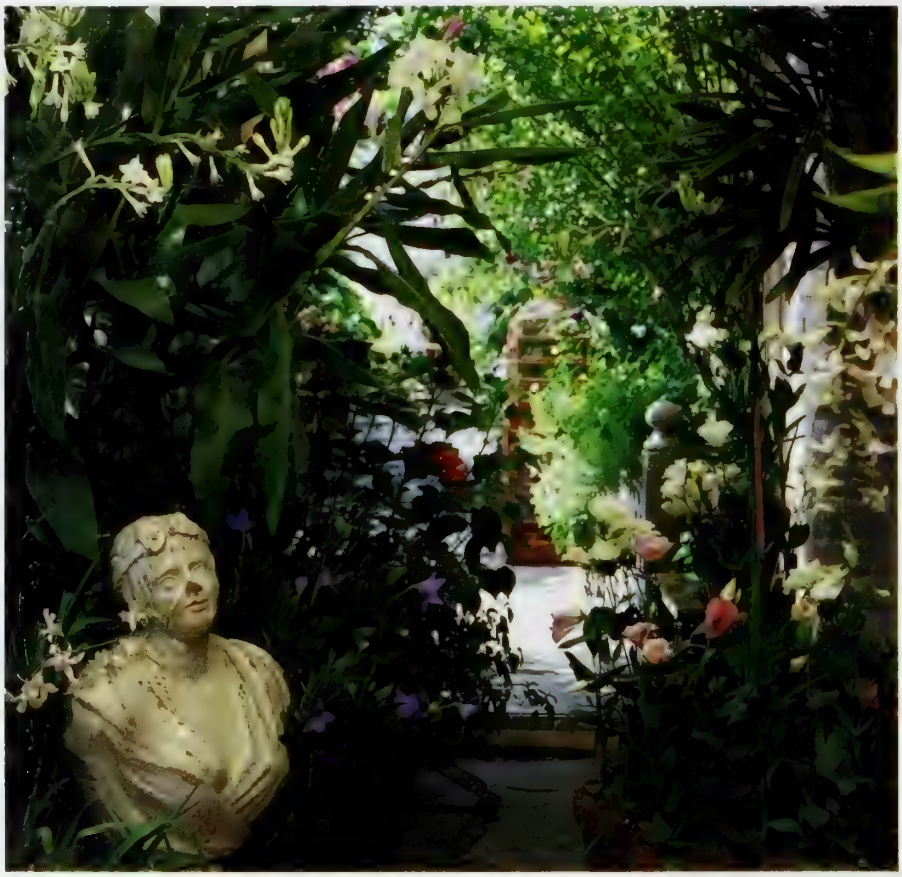
BELOW: Morris Louis's acrylic *Aleph Series VI*, 1960, is exhibited in the dining room with a Picasso bronze, *The Pregnant Woman*, 1950–59, and a Noguchi bronze, *Gregory*, 1945. OPPOSITE: "Ray loves to move things around. Nothing is set; everything shifts," comments Mrs. Nasher. Maillol's *La Nuit* meditates beyond the swimming pool and fountain.



Return to Romance

Linda and Steve Horn's Manhattan Penthouse

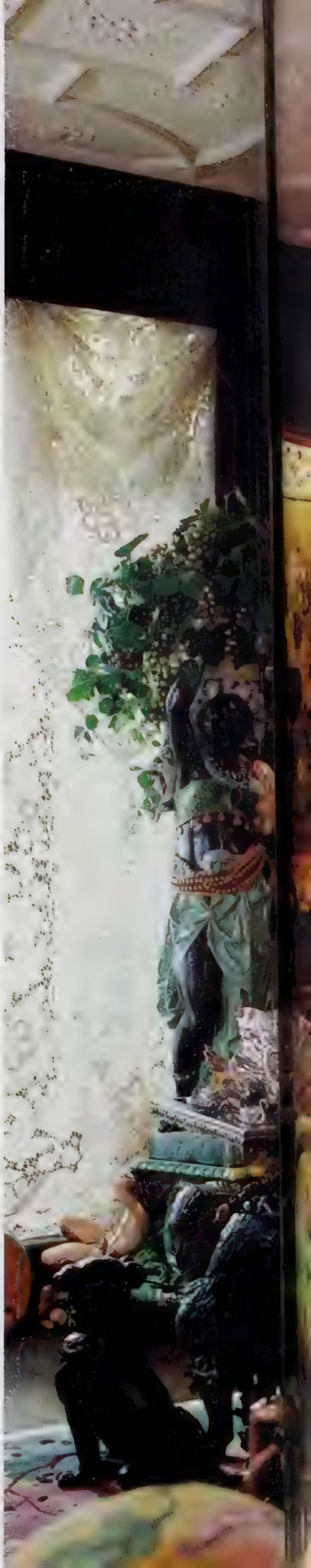
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DERRY MOORE



ABOVE: A flower-filled terrace encircles Linda and Steve Horn's penthouse in New York.

"I DON'T THINK you would sell washing machines in this apartment, but you *would* sell fantasy—I think of myself as a romantic creature who still believes in the fantasy of life," says Linda Horn, sitting in the living room she's created to prove the truth of those words. The Horns' Manhattan penthouse, with its wraparound terrace and luscious greenhouse, *is* a fantasy realized: wood-paneled rooms, ornately plastered ceilings, and one-of-a-kind objects to spare. Even the matched pairs of floral still lifes are no shy wallflowers but active collaborators in the lyric momentum.

Successively beauty and fashion director of Avon, editor-in-chief of *Vogue Patterns* magazine and editorial director of the Vogue product, Linda



RIGHT: Flowers abound under the living room's ornate ceiling, in the 17th-century English style. *Flowers and Fruit on a Marble Ledge*, 1793, by Johannes Linthorst hangs next to antique lace draperies; the pair of 1798 Austrian paintings is by Johann-Baptist Drechsler. Silver swans are part of a collection of animal objects. On the floor, right, sits a family of circa 1860 Bavarian dogs.





"I love a room that never ceases to entertain you," says Linda Horn. "It's fascinating to look in corners and always be intrigued by the creatures that stare back." On the low table are ivory alligators. At right, *The Infancy of Zeus*, 1896, by George Frederick Watts. Clarence House chintz.





TOP: A Minton majolica figure highlights a living room corner. Of her Palissyware, rear, Horn says, "I like them because they have frogs and toads on the bodies." Terra-cotta pugs.

ABOVE: Dominating the dining room is an 18th-century still life attributed to Hieronymus Galle. Silver wine coolers and a Gallé lamp grace a sideboard. Tiffany's pitcher.

Horn is now executive producer for her husband's TV-commercial production company, Steve Horn, Inc. The Horns, who have won more than one hundred Clio Awards, are known for bringing an advertising agency's storyboard to life with their own personal style, carried through to how the characters are dressed and the rooms furnished and lighted.

Who does Linda Horn think might look nice on her flowered living room sofa? "Vivien Leigh," she answers without the slightest hesitation, adding that the sofa is grandma's old chesterfield re-covered in chintz. "I was madly in love with my Victorian grandmother, with her chandeliers and her overstuffed sofas in horsehair, and always everything in cranberry, and her lapdogs and bonbons. She taught me so much. I *still* drink tea and play solitaire."

A specific taste, like other things, sometimes skips a generation. Horn's mother tells her daughter the apartment is a "housekeeper's nightmare" because there are so many things to clean. The reason for the multiplicity of objects is that Linda Horn, down to the intuitive marrow of her bones, is a collector. In her noncommercial hours she can be found prowling around musty garages in Belgium, romping through "funny places in Scotland" or walking rainy streets in the Cotswolds, in quest of the unusual or the amusing: that is, as rendered in crystal, majolica, mother-of-pearl, brass, bronze, bamboo and—if that's not enough—rosewood, satinwood, yew wood and papier-mâché. She has an almost mystical ability to find the objects that were made for her—or rather, made to be found by her. (Her passion for eighteenth- and nineteenth-century decorative exotica has spawned two Linda Horn Antiques shops, one in Westchester, the other on upper Madison Avenue.)

Linda Horn loves "romantic, whimsical things—like snakes. I started with jewelry, then I escalated to serpents in other things. When I was picking a logo for the shop, I didn't think a snake was appropriate,



but I felt if I couldn't have a snake, I'd have a lizard. I love creepy crawly creatures, the things that are fun to touch—salamanders, crocodiles. . . ." She runs her fingers over two alligators that are "biting each other in ivory" on the living room table.

"Other things that grab me: anything that has cherubs or putti. And grapes. I love grapes." Knowing this, one can imagine how Linda Horn felt when she landed the *ne plus ultra* object she keeps on the mantel: a putto astride an alligator, the basket on his head spilling over with grapes.

"And I love animals with wonderful expressions," she says. These can run the gamut from mythological creatures and heraldic beasts to domestic dogs. A carved wooden dog group (Bavarian, circa 1860) sits guard by the fireplace in the living room—a Labrador bitch mothering her three puppies; her leash and collar could pass for leather. The life-size antique wooden camel in the corner, a smile on his face and his legs folded

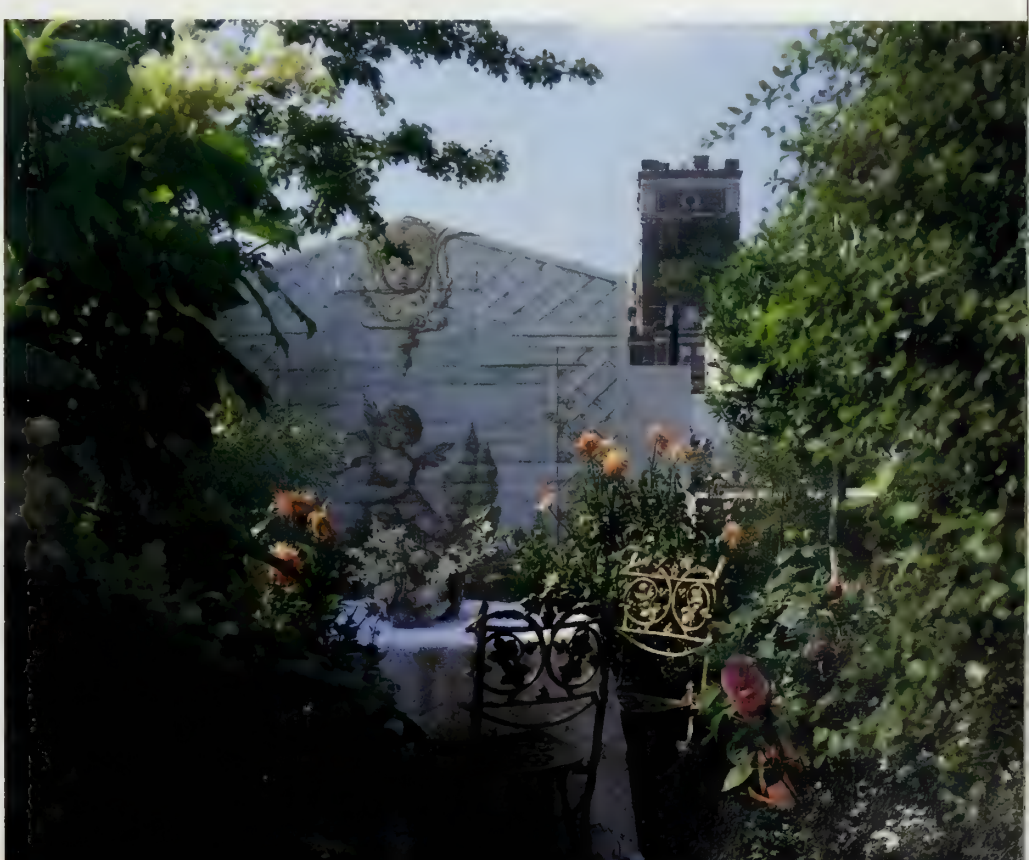
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ABOVE: Flanking a 19th-century gilt mirror are a Gallé lamp and Louis Comfort Tiffany vase. On the painted commode are antique chased-silver boxes and crystal perfume bottles.

LEFT: "I think of myself as a romantic," says Horn. In the master bedroom are putti overdoor paintings, bisque nude and Venetian-glass chandelier. Brunschwig & Fils fabric.

BELOW: An alfresco dining area off the master bedroom is bordered by flowering plants and a trompe-l'oeil parapet wall. French garden furniture is an import of Linda Horn Antiques.





ARCHITECTURAL DIGEST VISITS:

Burt Bacharach and Carole Bayer Sager

INTERIOR DESIGN BY WALDO FERNANDEZ
TEXT BY BRAD GOOCH
PHOTOGRAPHY BY MARY E. NICHOLS

AS BURT BACHARACH and Carole Bayer Sager divide the territory when they compose songs—he writes the melody, she the lyrics—so they divide their tasks in daily life. It was her job three years ago, for instance, to find their current house. After traipsing through what she reckons as "about a hundred other houses," she settled on the rambling Spanish Colonial Revival mansion built in Bel-Air in the 1920s, replete with a tiled roof, stucco walls, a shady courtyard and towering palm trees.

"It had good bones," she recalls. But bones weren't enough. Inside, the house was a bit somber and dark. More like a monastery than a villa. So

ABOVE: Built around a central courtyard with a circular pond, fountain and tall palm trees, a 1920s Spanish Colonial Revival house in Bel-Air is the "ideal California house" to composer Burt Bacharach and his wife, lyricist Carole Bayer Sager. OPPOSITE: "Burt loves horses," says Bayer Sager, who commissioned the fiberglass pair from Richard Mulligan and presented them to her husband as a gift. "The mare has the same markings as our championship filly, Heartlight No. One," she adds.





the Bacharachs brought in interior designer Waldo Fernandez to turn what Bayer Sager feared was "a white elephant" into the breezy, inviting house they live in today.

Fernandez added windows wherever possible so that they could enjoy the view, on a clear day, over downtown Los Angeles and out to sea as far as Catalina Island. He also colored the interior with desert tones and freely scattered lots of his signature oversize chairs, sofas and tables.

The room with the best vibes, of course, is Burt Bacharach's music room, situated over the garage. "It's great,

ABOVE: "We loved the structure of the house—especially the arches—but it didn't benefit from the views, which were one of its main attractions for us," says Carole Bayer Sager, relaxing with Burt Bacharach. RIGHT: With interior designer Waldo Fernandez, the couple decided to expand the size of the rooms and install large windows throughout. Pastels were used in the living room, which is comfortably furnished with oversize pieces and contemporary artworks, including a painting by Julio Larraz. Lighting from Wendelighting.







In Burt Bacharach's music room are a piano and synthesizer. The many photographs on the walls and in the window alcove are of family, friends, musicians and his horses. Hansen wall lamp.

except when it rains," jokes this legendary composer of such unforgettable songs as "Alfie" and "The Look of Love." "Then you have to walk across the courtyard in the rain." But mostly this soft-spoken, craggily handsome artist is quite content. And quite concentrated. He works away in his airy studio at the keyboard of what he describes as a "hopped-up piano"—an acoustic piano hooked up to drum and other synthesizers. Certainly his music has always had an instantly recognizable modern, airbrushed sound. His orchestrations for the 1968 Broadway musical *Promises, Promises* were as technologically smooth as any of the dance mixes of the next decade.

But Bacharach has always been wary of letting machines do the composing. That's too easy. "I still have the same attitude about writing on the synthesizer as on a plain piano," he explains. "And that is not relying too much on what you're used to doing, or on the motions your fingers are accustomed to going through. You have to see that you don't get fooled by pretty chords."

Burt Bacharach and Carole Bayer Sager have composed many of their own dual hits in this room away from the other rooms. They first met on the *Mike Douglas Show*—Bacharach was cohosting—and music has always been an important part of their relationship. Both received Oscars in 1981, along with Peter Allen and Christopher Cross, for writing the theme song to the movie *Arthur*. They each received a Grammy for their 1986 "That's What Friends Are For"—a moving melody recorded by Dionne Warwick, Stevie Wonder, Elton John and Gladys Knight, with all proceeds donated to AIDS research. Their ballad "On My Own" recently helped boost Patti LaBelle back up to a number-one spot.

Carole Bayer Sager had written successful lyrics before she teamed up with Bacharach, including a collaboration with Marvin Hamlisch on the Broadway musical *They're Playing Our Song*, and songs for Barbra Streisand, Frank Sinatra and Aretha Franklin. But her successes began to multiply after she met her husband. "I never had two number-one records in a single year with any collaborator until Burt," she admits.

Bacharach, too, thanks his wife for his return to the charts. His profile was highest in the late sixties when it

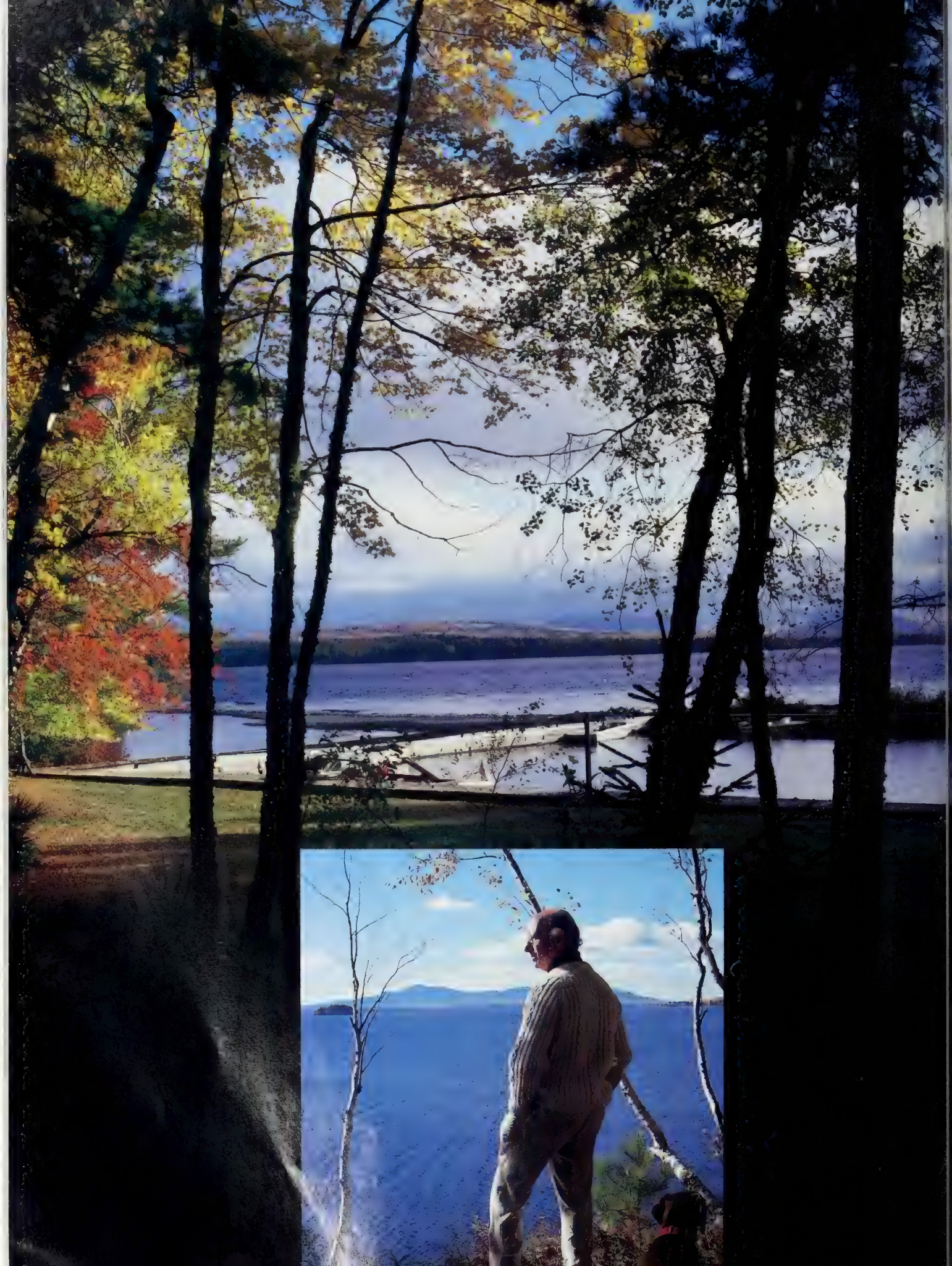
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ABOVE: Fernandez designed separate tables—lighted from below—for a flexible seating arrangement in the dining room. Chairs by Donghia.

BELOW The loggia, with its arched doors, vaulted ceiling, tiled floor and contemporary rattan furniture, is used for alfresco entertaining.







OPPOSITE: "Looking north, there's nothing but wilderness to the Canadian border," says Dr. Lee Salk of Sandbar Island, his Maine retreat.

ABOVE: Perched on a bluff above Moosehead Lake, the island residence has porches on three sides where Dr. Salk does much of his writing.

Autumn on Sandbar Island

Dr. Lee Salk's Retreat in Maine

TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY BILLY CUNNINGHAM

ONE SUMMER DAY some years back, Dr. Lee Salk was on the phone to his editor in New York City, discussing the galleys of an upcoming book, when he looked out the window and saw . . . a moose in distress. It had gotten trapped in the man-made harbor of his house on Sandbar Island in the middle of Maine's Moosehead Lake.

"I've got to call you back," Salk told the startled editor. "I've got a moose in my marina!" He hung up and rushed out, jumped into one of his motorboats and managed to guide the moose to terra firma. That done, he called his editor back.



"The west porch, which looks toward the mainland, is a wonderful place to read, have lunch or watch sunsets or storms come in. I wrote two of my books and many of my magazine columns here," says Dr. Salk. The spindle-backed rocking chair and wicker furniture are circa 1920.,

"She was still laughing when she picked up the phone," he recalls. "She said, 'I've heard every excuse there is. But no one has ever tried, There's a moose in my marina.' "

Dr. Salk, professor of psychology, psychiatry and pediatrics at the New York Hospital–Cornell Medical Center, first saw the old house on Sandbar Island in the late sixties. It was run down and needed a lot of work. He had mixed feelings about it, but he also felt a tug inside. The living room especially appealed—a forty-eight-by-twenty-four-foot space with rough stone fireplaces at either end. He knew it would be a major commitment, that "summer would no longer be a time to go to Europe."

Over the years since, he has built a stone jetty by himself, cleared paths, removed fallen trees, chopped cords of firewood. He found himself discovering a peace of mind extolled by someone else who once stopped at Sandbar Island—Henry David Thoreau. "It became a way of life," Salk says. "A marvelous way of life."

Especially for his two children. Fifty acres of woodland, two ponds, three live-in moose, woods filled with birch, white pine, maple, spruce and Norwegian red pine. Two and a half miles of shoreline to explore for driftwood and arrowheads. Five motorboats, a sailboat and a canoe. A lake teeming with salmon and trout. His son, Eric, learned to drive a stick shift; his daughter, Pia, used the island as her studio, making Father's Day presents out of pinecones and sundry bits of jetsam. His favorite is the glued assembly of colored glass that spells out LOVE DAD.

On rainy days, which Maine is capable of providing, there are roaring fires, leather armchairs and a formidable Kodiak bearskin. (Dr. Salk is at pains to explain that he did not shoot it.) At night there are bonfires on the beach, sometimes followed by bracing moonlight dips.

For someone who leads a busy professional life, Sandbar Island has also been an ideal place to write. Five miles of telephone cable along the lake bottom provide him with a rare link to the rest of the world; few of his neighbors enjoy the luxury—or want it, probably. But as a frequent

He found himself discovering a peace of mind extolled by Henry David Thoreau.

ABOVE: The living room has large fieldstone fireplaces at either end where Dr. Salk and his children read, talk and play games. "There has never been any television on Sandbar Island, and I don't intend to have any," he says. Rugs and fabrics are from Ralph Lauren.



RIGHT: The dining room offers a view of the sandbar at which Henry David Thoreau stopped during the 1850s—a visit noted in *The Maine Woods*. Nearly forty people can be comfortably accommodated for dinner. Interior design throughout by Ricky Fingerhut.



The master bedroom features a table made of cedar logs by an Indian from a local tribe, and a circa 1920s wicker chair. Above the oak bureau is a hand-drawn poster for the Moosehead Lake Yacht Club's "Bal Masque" of August 1912. Suede throw, plaid seat and pillow, Ralph Lauren.

guest on radio call-in shows, he tends to require a phone. He muses about a recent "appearance" on a Chicago radio station: "Little did the listeners in downtown Chicago know I was sitting on an island in Maine."

But for the addition of a few rugs, pillows and Ralph Lauren fabrics, the house is essentially as it was when Dr. Salk bought it. The furniture came with it, including marvelous old wicker. The refrigerator and stove date from the 1930s. A table in the master bedroom was made of cedar logs by an Indian from a local tribe.

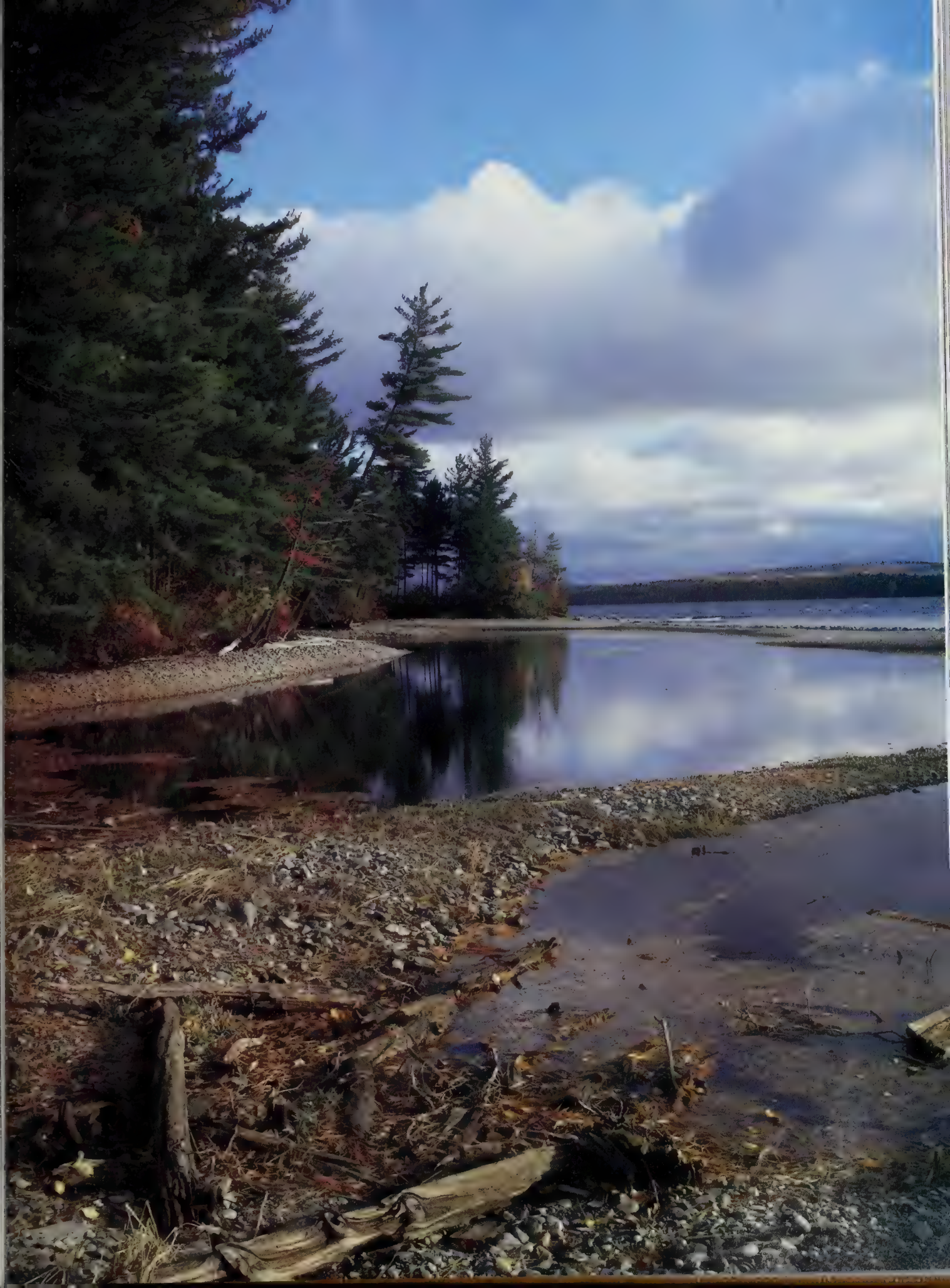
The atmosphere is definitely period. For music there is the old wind-up Victrola and the scratchy sounds of Al Jolson, the Ink Spots, Paul Whiteman and Artie Shaw. When guests visit, they all crowd around the player piano and sing off-key—annoying the moose, no doubt.

The house sits on a bluff twenty-five feet above the lake. The views command. Sitting on the Adirondack chairs on one porch you can look to the northwest and see the Appalachian Mountains in Canada. From another porch you can see Mount Katahdin, the highest mountain in Maine and the start of the Appalachian Trail that runs more than two thousand miles south to Georgia.

The previous owners of the house on Sandbar Island were clearly seriously into taxidermy. The living room alone was the repository of more than thirty specimens of creatures great and small; furry, feathery and scaly. ("None killed by me," emphasizes Salk.) Some have been removed, but it is still a populous kingdom. Owls of the horned and snowy persuasion watch unblinkingly from their perches atop the mantel. Between them, a moose who had the misfortune to meet up with someone other than Dr. Salk retains its dignity. Above the mantel across the room a caribou reserves comment.

Below, protecting the hearth, is the seigneurial Kodiak with his eternally frozen snarl. His hide, which once kept him warm in winter, now keeps cozy the feet of those slumped in the rich red leather armchairs, drifting off to sleep to the sound of loons and the lapping of waves.□

OPPOSITE: "I continue to find fragments of Indian tools and scraping stones as I walk along the shoreline," says Salk of the gravel beaches.





Everywhere in costume maker and collector Umberto Tirelli's villa in Rome, classical statuary is dispersed among photographs of friends. Costume sketches by Giacomo Manzù and one by de Chirico (angel, right) hang above the fireplace. On the wall at left are drawings by Balthus.

Dressing Dreams

Costumier Umberto Tirelli's Residences in Rome and Capri

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

ABOVE: Tirelli and his dalmation, Dindo, in the drawing room of his Rome villa. "I don't have much free time," he explains. "This house and the one on Capri are really the only places I want to be."



RIGHT: Needlepoint flowers on pillows "stand for the coming of spring," says Tirelli. The Baroque marble putto at left is from the Villa Torlonia in Frascati. Twenties and thirties glass is part of Tirelli's collection.



ABOVE: From his studio at the villa, Tirelli executes costume designs for opera, theater and film productions as he has done for thirty years; here, unfinished pieces are draped over working mannequins. Costume and character studies by Piero Tosi and Pier Luigi Pizzi adorn walls.

THOSE WHO VISITED the Pitti Palace in Florence last December to view the latest donation to its costume gallery were rewarded with a broad overview of sartorial history stretching from the eighteenth century to 1968. Made up of over three hundred costumes and additional accessories, the collection was a gift from celebrated costumier Umberto Tirelli, who for over thirty years has been creating costumes for the great names of stage and cinema.

Displayed on extraordinary mannequins, clothes from the time of Louis XVI were shown next to clothes worn by members of Italy's last ruling family, the house of Savoy, and costumes designed for Luchino Visconti's film *Ludwig*. The exhibition confirmed Tirelli as the world's leading costume collector. "I bought things and stuffed them away to the point of suffocation," he says, smiling. He's written a book about his career, *Vestire i Sogni* (*Dressing Dreams*), which he dedicated to his friends and colleagues.

Above all, friends and the people he admires have shaped Tirelli's career. "In 1953 I met Franco Zeffirelli. We became friends, and he introduced me to Piero Tosi and Visconti. I listened to these exceptional beings, fascinated. I'd discovered the path I wanted to take.

"The most emotional experience of my career was provided by Lila de Nobili, costume designer for the famous *Traviata* that opened May 24, 1955. I worked on some of the costumes. Carlo Maria Giulini conducted; Visconti staged it. And Maria Callas sang. I doubt that the perfection of that evening has ever been equaled. I said to myself, 'This is my world, the one I want to inhabit.' "

From 1955 until the director's last film, *The Innocent*, Tirelli worked on all of Luchino Visconti's films. "He is the most important person I ever met, a great humanist, a kind of Lorenzo the Magnificent. In those days he influenced everything in Italy's artistic domain. He taught me not only how to work but how to live.

"We made *The Damned* with very little money, borrowing furniture from Luchino's sister, Princess Domietta Hercolani. The production was conceived for Ingrid Bergman, who refused the part as 'too cruel.' *Senso* had been planned for Bergman too, with Marlon Brando. Another refusal. Roberto Rossellini wrote that 'She can't play an adulteress right now.'

"Despite disappointments and difficulties, masterpieces emerged from a wonderfully creative atmosphere. In the mid-1950s, Zeffirelli had persuaded me to come live in Rome in a big apartment, where we'd throw another mattress on the floor whenever anybody came to stay. I cooked and we all lived as friends, Tosi, Zeffirelli and the director Mauro Bolognini." Tirelli laughs, "Ah, to cook you have to know how—and me, I know!"

BELOW: In his study Tirelli is surrounded by more images: Sketches by Manzù for such productions as *Macbeth* and *Tristan und Isolde* are hung with studies for *Aïda* by Franco Zeffirelli. Various portraits of Tirelli are by Lila de Nobili. The desk and chairs are 1920s Italian.



Today Tirelli lives and works in his vast Roman house, where the dinner table may be set for anywhere from ten to twenty guests. "And if there are thirty of us," Tirelli says, "I lay a big table in the studio or buffets on every floor. We end up in the basement for dessert."

Tirelli's adolescence was spent in an intellectual, elitist atmosphere that contrasts with his current domesticity. But it left him with a taste for eclecticism in his choice of friends, who inhabit all rungs of the social ladder, from the aristocracy to the arts by way of show business.

"I spent a happy childhood in a handsome house near Parma, where I went to school with Bernardo Bertolucci and Pier Paolo Pasolini. My mother didn't care for the arts, but I had five uncles who were mad about opera. We would all pile into a van and go to the Arena di Verona.

"I wanted to be an actor, but I have no memory. The only things I can remember are the things I see, but it's my visual memory that's made my fortune."

Recalling his collaborations with Visconti, Callas and Tosi, he says, "For Pasolini's *Medea*, Tosi and I came up with all sorts of extremely 'primitive' fabrics, colored with natural dyes and sewn by hand. Callas was upset, she didn't want a thing to do with them, until all at once she decided they were 'the most appropriate thing in the world.' Dressing dreams is a strange profession, but undoubtedly the loveliest dream of all was Callas. She'd always meant to come to my house on Capri, but before she could, she died. She'd written me a wonderful letter."

Another cherished memory was meeting Diana Vreeland. "Until we were introduced, I hadn't realized this woman was so important. 'Just who is she?' I wanted to know. 'A formidable woman' was the answer. She wanted to see the Balenciagas I'd collected. I can still see her. She entered in a black shantung skirt and cropped jacket, red sandals and a lacquer-red blouse. Her piercing eyes looked me up and down and she gave a shake to her big earrings:

With perhaps the largest costume collection in the world, "I've filled my house, my studio and my basements," Tirelli has said. In a hall, showcase mannequins are set against 19th-century oils.



ABOVE: On Capri, a modern neoclassical painting by Randall Morgan alludes to the imperial palaces of the island's past. The bronzes are after Canova's *The Pugilists*. BELOW: Chairs designed by Emanuele Pantanella.

OPPOSITE: The roof terrace of Il Canile, Tirelli's residence on Capri, overlooks the Faraglioni rocks. When he first visited the island, "I said to myself, 'One day I'll live here.'" Fabrics are from Senegal.

" 'Tirelli! But you could be my son!'

" 'Mrs.—'

" 'No, not Mrs.! Diana!'

"So our friendship began with the Balenciagas and a Chanel masterpiece in black sequins. I toured the world with this extraordinary woman, and lent her fourteen outfits for the 'Inventive Clothes' exhibit we took to Tokyo."

Umberto Tirelli's collection of authentic costumes is unequaled, and his own creations have dressed some of the most important productions since the war. He has executed Academy Award–winning designs for such films as *Amadeus* and *Chariots of Fire*.

"My favorite recreation is work. In twenty years I've made 350,000 costumes, and I possess more than 9,000.





Capri

Still," he says, "I would have liked to open a restaurant."

Tirelli would need three lives to do all he wants to do. One would have to be entirely devoted to Capri. "In 1940, when I was twenty, I visited Capri. I watched the moon come up over the Faraglioni rocks offshore and I said to myself, 'That's the most beautiful sight in the world. I don't know what's in store, but one day I'll live here.' "

Tirelli's vow has now been fulfilled, and his house, Il Canile, is one of the handsomest on the island. He shares the villa with Dino Trappetti, an opera publicist. They entertain friends and often lend the house as a restorative to anyone they think looks tense or tired.

Tirelli's homes overflow with symbols, souvenirs, innumerable framed photographs of friends. Objects are chosen for their singularity—like the six birds Jean Cocteau designed in 1936 and executed in Venini glass, or the sculpture by Tirelli's great friend, the painter Balthus. And everywhere record covers autographed by singers and conductors testify to his love of opera.

Umberto Tirelli's unpredictable comic flair combined with his extraordinary joie de vivre and unstinting generosity make him one of the best-loved figures on the Italian social scene. Gesturing toward his artworks, he says, "All these paintings, they're presents.

"I'm a happy man," Tirelli continues. "But if I were to reply to Proust's famous question—What is the worst thing that could happen to you?—I would answer without hesitation: to lose the love of my friends."□



Art:
Details of Old-Master Drawings

TEXT BY COLIN EISLER



OPPOSITE: *Drapery,* circle of Louis-Léopold Boilly, circa 1800. Chalk on paper; 12½" x 9½". A detailed study of softly draped and gathered cloth reveals the artist's skillful use of dark and light shadows. Kate Ganz Ltd., London. ABOVE: *Male Half-Figure, Arms and Female Profiles,* Carlo Maratta, circa 1656. Chalk on paper; 10⅜" x 15¾". Maratta's drawing, containing a preparatory sketch for one of the executioners in his famous *Martyrdom of Saint Andrew,* bears an old and incorrect attribution to the artist's teacher Andrea Sacchi. Paul Rosenberg & Co., New York.

CLOSE TO WRITING, DRAWING imitates the art of describing in that it is a kind of visual letter by its artist-author. Drawings can be graphic seismographs of response, recording an instant correlation between the hand, mind and eye; many retain a strong sense of the physical action that went into their creation. Time and line become one and the same, as action and reaction combine in a uniquely hands-on-paper relationship. Mistakes, changes in mind and matter, erasures and damages—all these often lack the quality of catastrophe that they might have in other media, instead adding to the page as biography, to the graphic act as history.

An old-master drawing is defined as one worked before 1800 or so, a page that remains fresh in viewpoint and



RIGHT: *Four Hands,* Francesco Fontebasso, circa 1750. Chalk on paper; 16¼" x 10½". The little-known Venetian painter executed wall decorations for the Winter Palace in St. Petersburg and is said to have collaborated with Tiepolo on the frescoes at Udine. Mia N. Weiner, New York.

RIGHT: *Rearing Horse,* Baldassari Franceschini, called Il Volterrano, circa 1650. Chalk on paper; 9¼" x 15⅜". A horse sketch with counterproof (and, on the verso, five studies of arms in armor) are preparatory works for the artist's Florentine ceiling fresco depicting St. Martin on horseback. C. G. Boerner Kunstantiquariat, Düsseldorf.

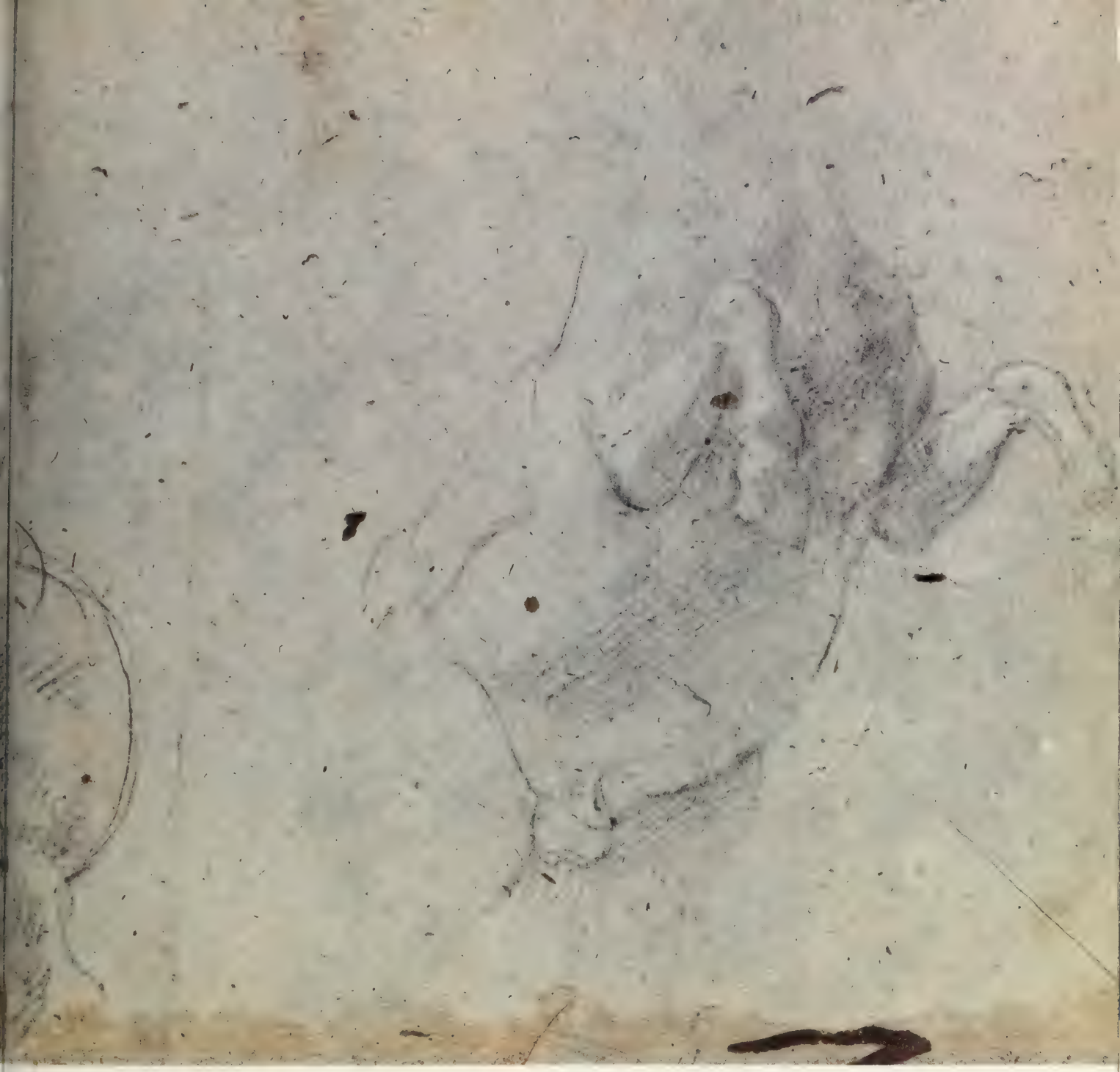
BELOW: *Standing Male Figure in Cloak with Outstretched Arm,* Federico Zuccaro, circa 1560. Chalk on paper with wash; 14" x 10". Commissioned by Pius IV for the Belvedere at the Vatican, a fresco cycle of the life of Moses—for which this is a study—was executed by Zuccaro, who in 1593 founded the still-active Academy of St. Luke in Rome. Marcello Aldega-Margot Gordon, New York.





impact no matter how long, or long ago, it may have been in the making. From the early Renaissance studios, we have the surviving pattern books and notebooks kept to record motifs, projects, compositions and individual themes. The richest of these books are two fat tomes drawn by Jacopo Bellini, his sons and apprentices in fifteenth-century Venice. Working in lead point and inked line, the Venetians had a fresh approach to landscape, to biblical subjects, to the coming and going of daily life that presents a uniquely rich documentation of a lost world. The drawing *Horses in the Woods* has an almost Impressionist sparkle due to the pressure of the metal point upon the paper, which allows for a soft, shimmering line followed for centuries to come. Rapidly yet precisely penned, two drawings from the later fifteenth century, Schongauer's *Foolish Virgin* and an early Michelangelo sketch for *Running Athlete*, convey a quality of brisk immediacy. The former study was soon to be translated into a second, far more enduring medium—engraving on copper. Special effects later achieved by the engraver's burin or the sculptor's chisel are present from the very start in the dots and hatching drawn on paper.

Early nature studies—focusing upon the particular,



catalogue-like in their precision—demonstrate drawing's greatest strengths. Leonardo's swiftly sketched growing, swirling leaves and blossoms of the star-of-Bethlehem and other plants are essays in motion. Dynamism is always the subject that interests him most, as he explores flooding waters, the circulation of the blood, the dynamics of sex—all rendered with the same degree of enlightened intensity. A Dürer watercolor, the brilliantly hued *Blueroller's Wing*, is almost obsessive in its microscopic detail and sharpness of focus. Here the Nuremberg master is recreating, feather by feather, the bird to be included in his paintings. Like so many artists, Dürer began as a goldsmith, an occupation that, because of its emphasis upon exquisite detail, helped train superb draftsmen.

Charcoal—coarse, broad, hard to control and harder still to preserve—was used by Titian for one of the finest of his very few surviving drawings, a sculptural sketch of *Lovers*. Dashed off in the mid-sixteenth century, it carries all the erotic impulse of Rodin's drawings penciled more than three centuries later. Stripped of the seduction of color, charcoal, in the Venetian's hand, clarified form to bring him back to basics. Later in the century other artists took



ABOVE: *Rams' Heads,* attributed to Frans Snyders (1579–1657). Ink on paper with wash; 10⅘" x 17 ⅛". At first a painter of fruit and flowers in the manner of the Brueghel family, the Flemish artist attained fame as the principal renderer of animals for Rubens's hunting scenes and elaborate still lifes—themes Snyders interpreted with great mastery in his own works in the Rubenesque tradition. Galerie de Bayser, Paris.

up colored chalks for conveniently instant color, a swift dress rehearsal in pictorial effects, as best demonstrated by Barocci. The seventeenth-century French printmaker Callot, along with many others, chose to work on a Lilliputian scale. His wiry ink lines and agitated washes, teeming with life, recorded huge court entertainments preliminary to their engraving. His contemporary, Claude, kept graphic records of sales and compositions, but just when such visual bookkeeping begins to bore, he surprises with the freest nature studies, sudden Rorschach-like spots and pourings of brown inks and washes that capture the



impression of foliage or mountain ranges in ways never found in his stagy, formal pictures.

Also during this period, with its many new academies, more beginners could draw from the nude model, as such renderings were part of the instructive exercises in technique and observation. Often unsigned, impersonal in style, these drawings have a special appeal in their shrewd chiaroscuro and coolly objective anonymity.

Trois crayons, a technique combining three colored pastels, was used to best advantage by Watteau in the early eighteenth century. Past master of gesture and nuance, the artist captured the ambivalence and regrets of love's games and gambles, losses as well as winnings. Often the same model is shown four or five times on the same study sheet, her features explored from different angles, with an enduring sense of surprise and delight—as though a cameraman were moving from close-up to close-up in search of the right moment.

The magic of black came to drawing when etching was popular in the seventeenth century and once again in the late eighteenth, with the fresh use of dark inks combined

continued on page 220

Architecture: Richard Meier

TEXT BY ROBERT HUGHES
INTERIOR DESIGN BY TIM MORRISON
PHOTOGRAPHY BY WOLFGANG HOYT/ESTO

FOR ITS DISPROPORTION between cost of site and quality of building, Malibu must be one of the oddest suburbs in the world. All along that stretch of strip-by-the-beach overlooking the Pacific, where usable land is exorbitant and few care what the decorator charges, there are probably not ten houses of real architectural merit. Since it became fashionable Malibu has rarely attracted leading architects, partly because there are limits to building on sand with the world's largest and most irritable ocean in front, but also because the sites are generally so tiny. What do you do when the neighbor's wall begins two feet south of your Diebenkorn and the house is inflexibly sandwiched between the Pacific Coast Highway and the beach? If you are both astute and lucky, as Mr. and Mrs. Norman Ackerberg were when they came to build their beach home there, you get Richard Meier.

Meier, of course, is best known in southern California as the architect of the J. Paul Getty Center, probably the juiciest design plum to fall to anyone in America since Rockefeller Center. (Its site, on a ridge in the Santa Monica Mountains, moved the architecture critic Reyner Banham to exclaim that no architect had had such an opportunity "since the Roman emperors built their summer villas on the isle of Capri," though Tiberian excess is not Meier's forte.) He was chosen for the job from a field of thirty-three candidates in 1984, the year he won the Pritzker Prize, architecture's closest equivalent to the Nobel. The complex (which so far exists only on paper and in site models) is likely to block out much of Meier's time until 1990 at least. Luckily for the Ackerbergs, they hired him just before he got the Getty; so that, when



Responding to "the openness and freedom of movement so uniquely possible in southern California," Richard Meier captured its light and atmosphere for Norman and Lisette Ackerberg's Malibu house. "To create a transition between interior and exterior, and shield the house from direct sunlight, a brise-soleil wraps around the southeast corner," says Meier.



he set up his office in Los Angeles, he could keep a close watch on the Malibu house as well. And supervision of detail, in Meier's work, counts for a great deal. Truth is in the nuance; he has always staked the success of his buildings on the kind of cool spatial elegance that only a passion for refinement can produce.

At fifty-three, Meier is beyond doubt one of the leading architects of his generation. His style is utterly distinctive but never a cliché, and it responds better than some of his critics think to the changing requirements of site and use. It is based on and inspired by the ideal of the "White World" enunciated in Corbusier's early masterpieces of the 1920s, particularly the Villa Savoye, and has acquired—thanks more to reproduction in architectural magazines than to firsthand acquaintance with his actual buildings—a sort of instant recognizability. The curving screen walls, the glass blocks, the punchy square windows, the cylindrical columns, the ramps, the ocean-liner pipe railings, the ceramic tiles: One knows them at once, these mutated elements of what, sixty years ago, had been one French genius's industrial-based vision of a rationalized society that never actually came to pass.

If any architect under sixty represents, with undiluted conviction, the wish to preserve the classical legacy of twenties modernism (but without its "machine-for-living-in" rhetoric), that person is Meier. To call a designer "historicist," these days, evokes a debased, stylebook eclecticism—someone turning out Roman

BELOW LEFT: Meier articulated the southern beach façade with "beams, columns and handrails that all act as linear spatial elements."





arches for refurbished Connecticut farms whilst chattering about the death of modernism and wowing the clients with puffs of hermetic theory. Meier has never gone in for that, but his work is saturated in historical awareness: The history in which it moves is that of modernism itself, along with the range of older buildings, back to the light-bathed columns of the Acropolis, which constitute the collective memory of twentieth-century architects from Corbu to Louis Kahn. To copy a Palladian window, in Meier's view, does not create architecture; to learn from the august and searching modulation of light in a Palladian church may, with care and analysis, help do so. The denial of the modernist achievement has always struck him as a pointless, Oedipal fancy. Hence it has survived the past decade's fashion skirmishes between Mainstream and PoMo—"that other war," in Auden's words on American academe, which

Is instantly declared once more
'Twixt those who follow
Precocious Hermes all the way
And those who without qualms obey
Pompous Apollo.

Meier's work *is* Apollonian, if not pompous. The Ackerbergs' house states its seriousness as soon as you pass through the door in the screen wall that blocks off its site from the stream of highway traffic: Suddenly you are in an outdoor room, a courtyard with four schematic colors,

On the street façade, the grid of the ceramic tiles subtly interplays with patterns of glass block and frosted glass at the entrance door.

The entrance hall, with a steel stair and glass-block wall and skylight, is an airy atrium space with one side open to a courtyard.

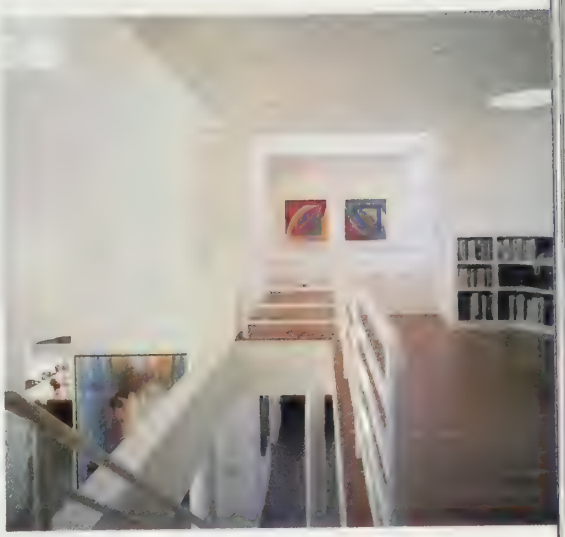






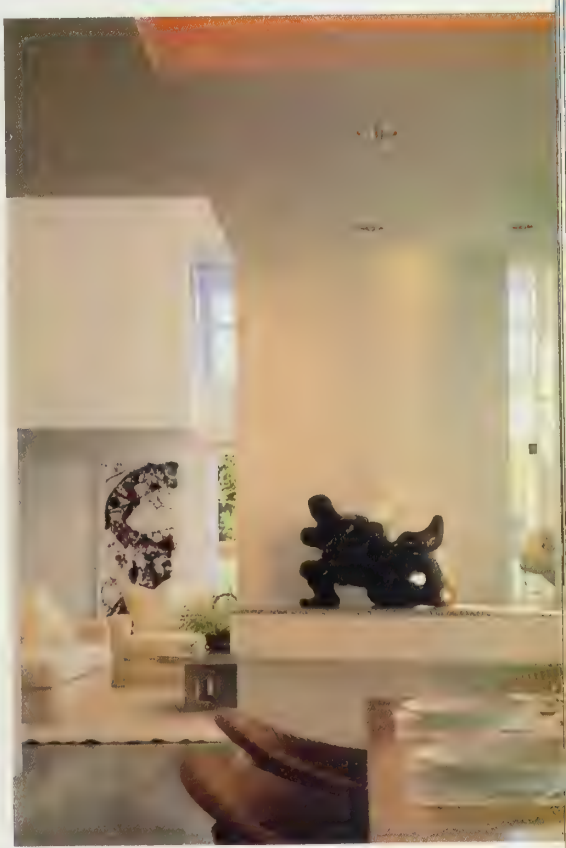
Meier has always staked the success of his buildings on the kind of cool spatial elegance that only a passion for refinement can produce.





Light floods the hallway to the master suite, and a round skylight accents the library. Construction management by Ardie Tavangarian. Prints on the far wall are by Frank Stella.





"A variety of elements define the main living space," says Richard Meier. "The fireplace/counter/bar divides the living room from the dining area. The open stair, which leads to the library passageway, separates the two-story living room from the intimate music corner nestled in the curves of the undulating wall." Painting at left by Picasso; large painting by Ron Davis.

The Ackerbergs' collection includes a sculpture by Jacques Lipchitz in the dining room and a Sam Francis painting in the living room.

green grass, blue sky, gray Italian granite pavers underfoot, and a white wall undulating away in a curve that exactly mimics the idealized profile curves in Orphist painting. The effect is both crystalline and spatially generous; you are subliminally aware of the sea and sky beyond the house, but mainly conscious of the aedicular nature of the building—and the refinement of its materials. Californian light is hard on "perfect" membranes, such as the planes of white stucco Meier likes. It shows up every bump and pit. "This stucco," he says laconically, gesturing at the wall, "is about as good work as you can get here," and so it is—though it is not (quite) flawless.

The wall wraps the internal cube of the building, returning around it in a bullnose curve. It leads you out and around, by a tennis court (an extravagance in Malibu, amounting to a second building site), the doghouse (a small Meier bunker in gray granite, with a window over the ocean, though Fido's view of the sea is blocked by a ficus hedge: a problem for some future topiarist) and so to the pool and deck. On the seaward side, it becomes a detached brise-soleil that mitigates the force of the afternoon sun.

Back in the courtyard, one begins to notice—among other things—Meier's careful use of a module articulated by the stone paving blocks. They are twenty-four inches square; likewise, all windows (which are metal-framed and had to be made in Pennsylvania, since no local firm could produce a window frame to

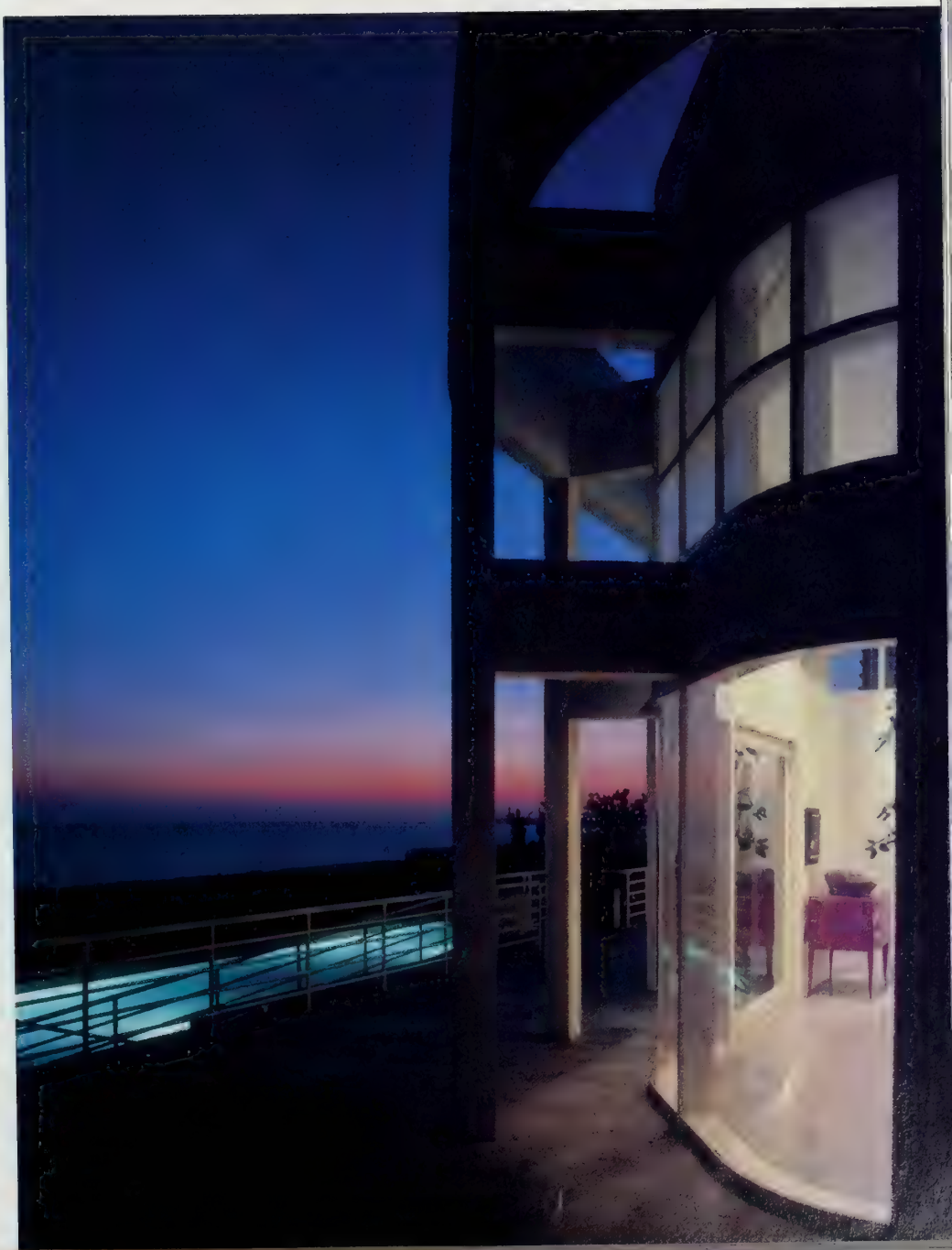
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RIGHT AND COVER: "The two-story living space has spectacular views of the beach and ocean beyond," says Meier. Small painting by Milton Avery. OPPOSITE ABOVE: A Robert Graham sculpture in the courtyard, located between the street entrance and the main living spaces. "The more-public rooms are expressed in the curving wall," the architect adds, "while private spaces are articulated in the rectilinear forms." OPPOSITE: The pool deck at sunset. "Light—the natural light of daylight to dusk—is an integral part of the architecture," says Meier.







Gardens: Majorelle Remembered

Yves Saint Laurent and Pierre Bergé in Marrakesh

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY CHRISTIAN LIGNON

At Marrakesh in the 1920s the painter Jacques Majorelle built a splendid enclave of studio, residence and gardens. Yves Saint Laurent and Pierre Bergé have blended their talents to regenerate the dreamlike gardens, create a home for themselves and a haven for Islamic art. BELOW Entrance to the gardens is through an arched gateway. BOTTOM LEFT: Birds and splashing fountains provide a special music. OPPOSITE: Intricate geometric and floral decorations distinguish the music pavilion.



Pierre Bergé and Yves Saint Laurent













TOP: A serene pool dotted with lily pads leads toward the music pavilion. Palm trees bend to the water, and pampas grass flourishes silken plumes. ABOVE: Through the entrance archway of the elaborately tiled and columned music pavilion, the Museum of Islamic Art is reflected in the pool.

ABOVE: In the garden, the Museum of Islamic Art is screened by the tropical luxuriance of palm trees, exotic flowers and twisting vines.

JACQUES MAJORELLE, son of renowned cabinetmaker Louis Majorelle, came to Marrakesh to paint in the 1920s. He planned to stay only briefly, little suspecting that his arrival was to mark the beginning of a long romance with the beautiful Moroccan city. It did not end until the painter's death in 1963.

Majorelle built his first house there in 1922; in 1929 he built another, which is now home to the Museum of Islamic Art established by couturier Yves Saint Laurent and his partner, Pierre Bergé. It stands in the celebrated garden Majorelle laid out.

A lofty tower rises above the garden's palm trees and its fountains and pools. In the latter, broken by shining islands of water lilies, gleam reflections of the exquisite little museum.

"Little did we know in the beginning," says Bergé, "that we would fall in love with Jacques Majorelle's mysterious garden and its two houses in Matisse colors, hidden in the forest of bamboo that sheltered them from wind and the outside world."

With the passing years this magical place had gradually deteriorated. The



garden had withered, the houses gathered dust. Visitors had inflicted their own depredations, and at one point the shadow of urban development loomed. What had been so passionately conceived could be rescued only by an equivalent passion.

The pair had their work cut out for them in achieving their goals: to revive the faded charm of the houses, to restore the garden and open it to the public, to install a museum of Islamic art in one of the houses.

"Everything in the garden," Bergé points out, "had to be done over completely so that Majorelle's collection of rare plants could be reconstituted. Above all we had to find water; for that we dug a well."

The pink-tinted concrete paths, the pergolas overrun with bougainvillea, the pools and fountains, were all meticulously restored or, more often than not, "reinvented." Eight gardeners now oversee the grounds. During the summer's torrid onslaught, Bergé explains, "a night shift waters from sundown to sunup."

Ever since his involvement with the Saint Laurent–Bergé garden at Deauville (see *Architectural Digest*, May 1987), it's been no secret that Pierre Bergé likes gardens. But it was here in Marrakesh, he says, that he saw for the first time "geraniums mount an assault on cypresses, encircling them in an attempt to transform them into strange flowered trees."

Bergé brought experts from France to tend the huge bamboo plants on which visitors like to carve their names. For six hours every day the

garden is open to tourists who stroll the paths to admire coconut palms imported from America or the big chorisia of which Bergé is so proud. Horticulturists make the trip for that alone. *Euphorbia canariensis* reaches out to embrace a *Ficus lyrata;* immense cactuses raise their flowered candles to the sky. Broom-shaped dasylirions and enormous agaves stand next to silvery-green fan palms. Flower beds border the long pool leading to a pavilion where tea is served to the sound of a frog chorus.

Saint Laurent and Bergé visit Marrakesh as often as they can. It was nearly twenty years ago that they fell in love with it at first sight of the desert landscapes backed by snow-laden peaks. For over everything the summits of the High Atlas, at once very near and very far from the garden's tropical glories, impose their paradoxically snowcapped presence.

"After the tourists are gone," says Saint Laurent, "we come into the garden to walk. I'm fascinated by the strange white night-blooming flowers and I wait for them to come out. I really would have liked to recreate Majorelle's garden completely, but my own contribution has gone mainly into the Museum of Islamic Art. I chose the objects, arranged the display cases, decided on the colors.

"Every time I come to Morocco, I find new pieces to enrich the collection. I want to show the variety of forms art can take in a country whose refinement and complexity are too often overlooked. In this, M. Abd el-Kader Bouadani, a major antiques dealer and the museum's curator, has played a large part."

Of Jacques Majorelle's private residence, only the basic structure remains. All the rooms have been redone to Saint Laurent's specifications. His taste is austere but underpinned by a profound knowledge of painting; applied to the presentation of Islamic art, it has made the museum a model of style and simplicity.

Saint Laurent's and Bergé's admirable achievement has naturally aroused curiosity about the motives

"We liked the idea of providing access to beauty we could never presume to reserve for ourselves."



Atop a case in the museum is an 18th-century iron jar with silver inlay and Kufic script.



Calligraphy ornaments a 19th-century Fre mosque lamp of elaborately enameled g



A 16th-century Moroccan faïence bowl from Fez is the only known one of its type extant.



A chased-silver dagger of the Tuareg t has a scorpion-shaped handle; 18th cent

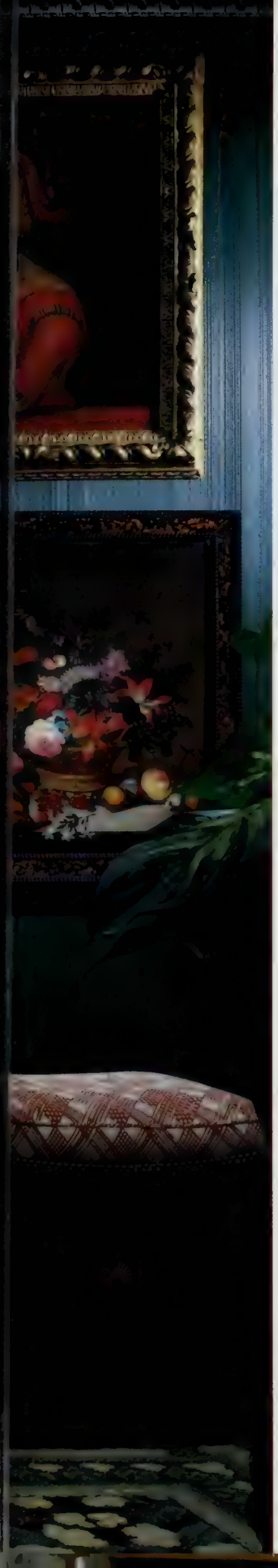
The Museum of Islamic Art (above and below) is set in the midst of the palm-shaded gardens. The 1929 building, redesigned by Yves Saint Laurent, was one of Jacques Majorelle's residences.

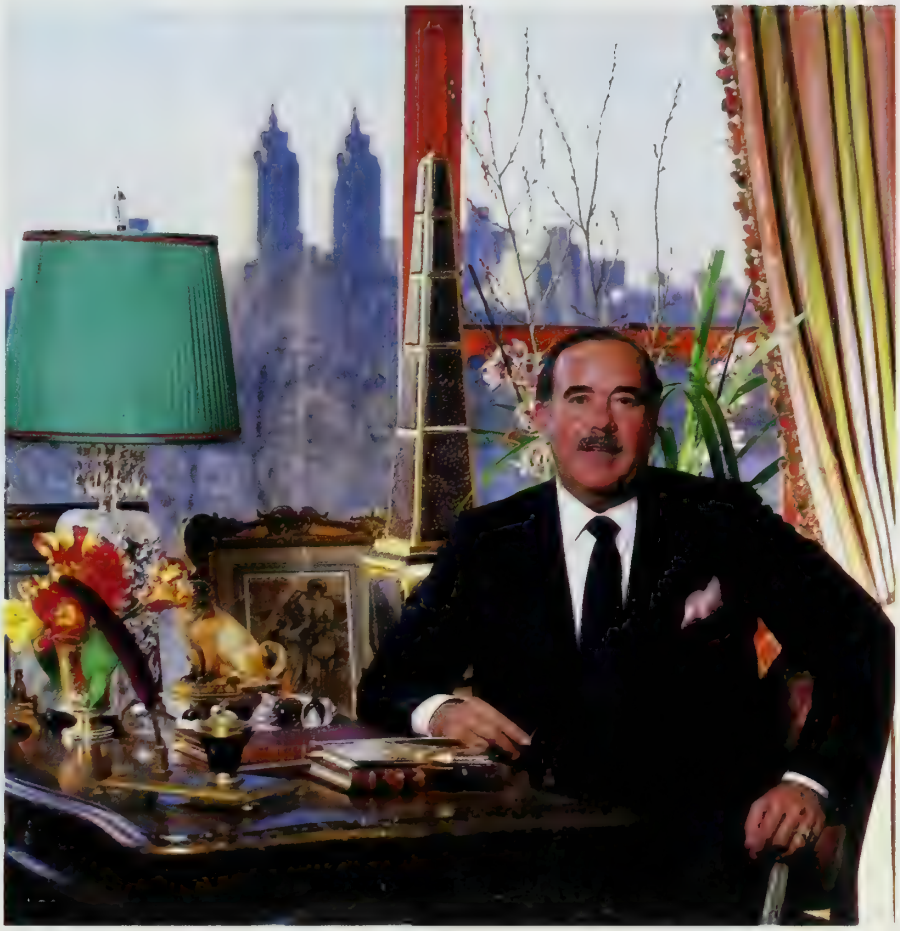
that inspired their resurrection of the Majorelle buildings and garden. Bergé explains, "It's very simple. We wanted to leave some vestige of our shared enthusiasm for museums, for art in all its forms, and our respect for creativity. Equally, perhaps, we liked the idea of providing anyone who wants it access to beauty we could never presume to reserve for ourselves. When I walk in the garden I hear a babel of languages spoken by people I will never meet, but all of whom will take away fond memories of the garden and the museum."

The Saint Laurent–Bergé approach is distinguished by a very rare amalgam of taste, discernment and resources characteristic of collectors important enough to leave a mark on their times—something not always true of conventional "foundations." Pierre Bergé puts it concisely: "I like the kind of memory which keeps us alive, which prevents us from dwelling on the future."□









"As in the theater, you never know what you'll see until the curtain goes up," says interior designer Rubén de Saavedra (above) of his work. LEFT: In the entrance hall a Provençal gouache screen serves as a rich backdrop for a pair of Charles X tub chairs. A Flemish portrait and a French floral still life stand out against the deep-toned wallcovering from Brunschwig & Fils.

Coloratura

Old World Living in a New York Apartment

INTERIOR DESIGN BY RUBÉN DE SAAVEDRA, ASID
TEXT BY JOHN GRUEN
PHOTOGRAPHY BY JAIME ARDILES-ARCE

IT SEEMED INEVITABLE that the Spanish-born, New York–based interior designer Rubén de Saavedra should have been introduced to a prospective client during an intermission at the Metropolitan Opera. Both instantly recognized that they shared a passion for the drama and color of Wagner, Verdi and Puccini. Moreover, the client's daughter, a well-known mezzo-soprano, had been a longtime friend of de Saavedra's. It was appropriate, then, that a professional relationship should ensue.

When his client resolved to move into a smaller Fifth Avenue apartment, she was certain that de Saavedra would best fulfill her decorative needs. The space he eventually created was inspired by the operatic sets





"At heart she's a great romantic," says de Saavedra of his music-loving client. By the Baroque Revival piano in the living room are chinoiserie panels. English ormolu candlesticks and a Régence parcel-gilt box are on the marble-topped table. Chair fabric is from Schumacher.

Over an Italian demilune console are mythological paintings by Angelica Kauffman. On the writing table and console are gathered a collection of Meissen porcelain pugs and other animals. Antique English crystal lustre lamp is at right. Stark carpeting. Drapery trim, Scalamandré.

of Zeffirelli and Visconti—an atmospheric amalgam of romantic color, glittering detail and vibrant texture, all scaled down to the requirements of a home.

"There has always been music in the life of my client," says de Saavedra. "She herself was a singer during the forties and fifties, and once shared a radio program with the soprano Dorothy Kirsten. But in time she gave it all up for marriage and raising a family. Still, when she's happy—which is quite often these days—she'll break into song—and she sounds just wonderful."

Rubén de Saavedra explains that his red-haired, "charmingly demonstrative" client is a person decidedly attuned to the formalities of Old World living. Widely traveled, she envisioned a New York pied-à-terre that might as easily be situated in Rome, Florence, Venice or Paris. And indeed, the apartment, complete with Louis-style painted boiserie, comfortable chaise longues, silk-upholstered chairs, eighteenth- and nineteenth-century Venetian tables, Neoclassical consoles and ormolu candlesticks, combines an operatic opulence with warm intimacy.

The designer's achievement has been to infuse the traditional with a sense of theater—to satisfy the client's love of drama while honoring her need for understatement and privacy. But if this residence echoes the warm suavities of old Europe, it cannot be denied that its spectacular view of Central Park—the wide expanse of trees, the lake and singular skyline—is insistently and unmistakably New York. "We took the colors of the park—particularly in the fall—and incorporated them within the decorative scheme," says de Saavedra. "The intense reds, rusts and ochers of the trees and the subtle gray-blue shadings of the lake all went into formulating the colors we wanted. The apartment is on a low floor, so all those colors are immediately visible through many windows, and that somehow completes the effect. Also, the paintings—mostly eighteenth- and nineteenth-century portraits and Neoclassical works—have the same shading as the landscape. Everything melds very harmoniously—all is beautifully integrated."

Rubén de Saavedra claims to be a designer who eschews a personal imprimatur. Nothing is more boring, he says, than opening the pages of a decorating magazine and instantly recognizing the work of a particular designer. Décor, he feels, should never be about the designer—only about the client.

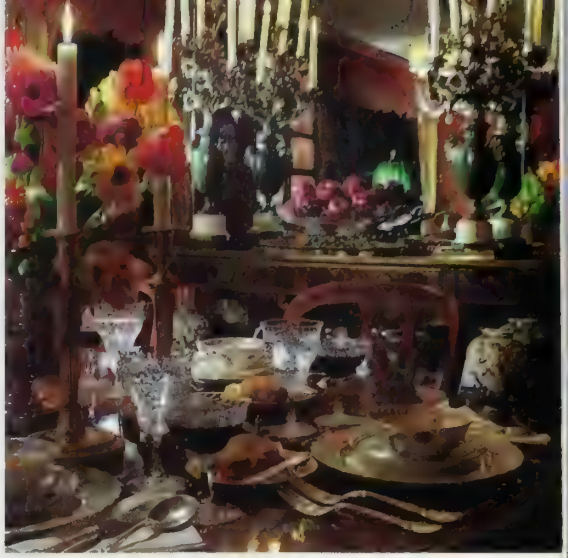
"We all have a sofa, a chair and a bed," he says. "And we all have our individual personalities. Well, the way that sofa, chair and bed are placed in a room reveals something about us. My clients all tend to have very strong ideas, and their wishes are very important to me. Of course, it's imperative to penetrate their psychological make-up and to intuit their taste. Sometimes, it's simply a question of drawing them out. For example, I often ask clients, 'What is the most beautiful room you've ever

been in?' The answer invariably reveals much about their taste, and then we proceed from there."

For himself, Rubén de Saavedra admits to being a hopeless romantic. He adores grand opera, classical ballet and old-master paintings. And he is drawn to period décor because it "combines authenticity with fantasy, the lavish with the authoritative.

"My greatest pleasure is to create contrast and shock," he continues. "With this residence I had the perfect opportunity to do just that. The building my client lives in is quite modern, and this being frenetic New York, you just don't expect to walk into richly muted, traditional rooms. The place seems aeons away from the bustle of the city."

It is indeed another world—one where creative expression has fostered the perfect meeting between temperament and taste, where operatic emotion coexists alongside a deep serenity, and where the intrusive signs of twentieth-century clamor have given way to the more modulated pleasures of a quieter, more imaginative time.□



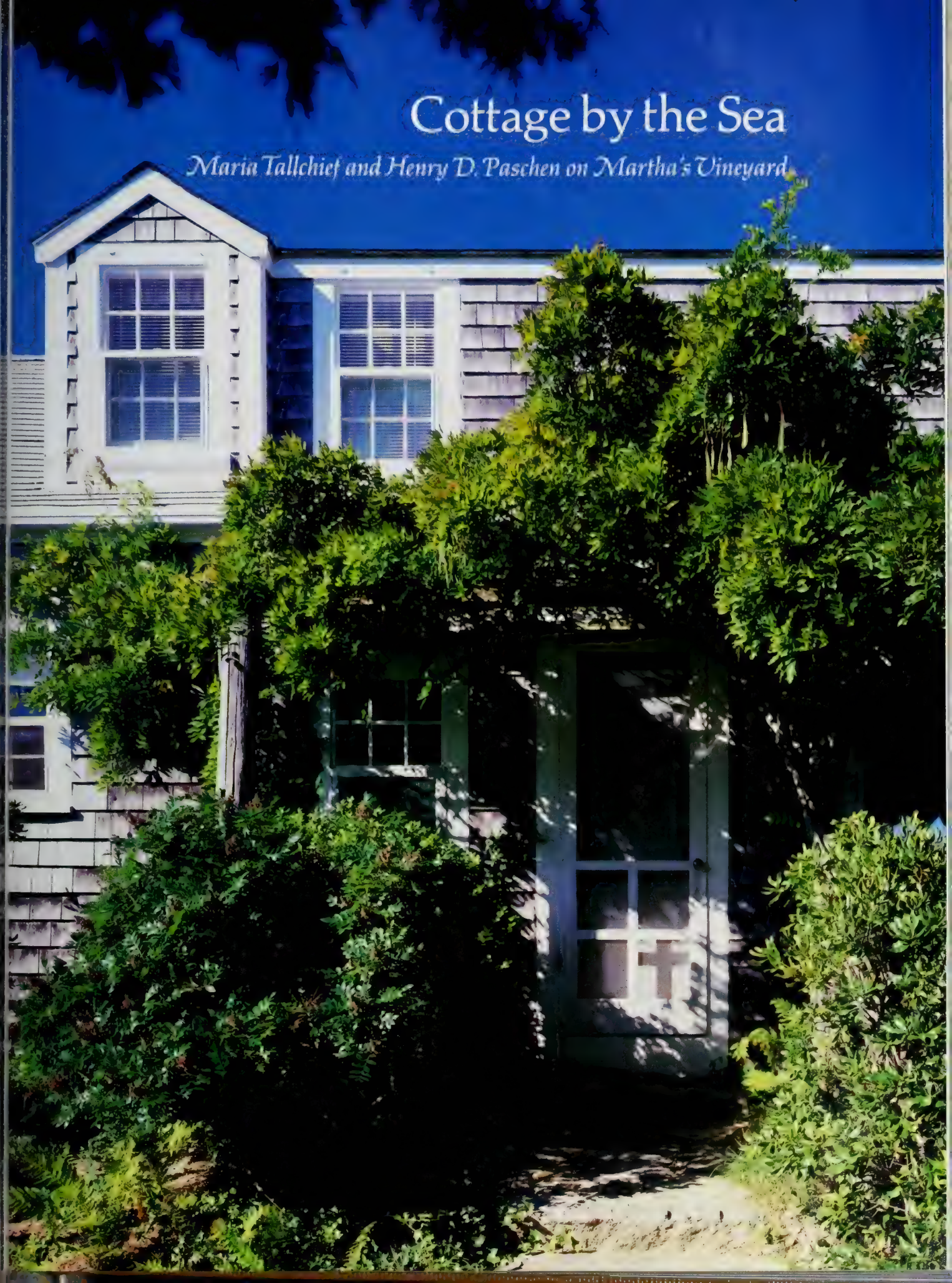
ABOVE: "She's a superb hostess," says de Saavedra. On the sideboard are enamel urns serving as candleholders. Royal Copenhagen china.

BELOW: The master bedroom opens to views of the city. Drawings are by Quarenghi (top) and Picart. Bedcovering, Stroheim & Romann.



Cottage by the Sea

Maria Tallchief and Henry D. Paschen on Martha's Vineyard



INTERIOR DESIGN BY BRUCE GREGGA, ASID
TEXT BY JENNIFER ALLEN
PHOTOGRAPHY BY PETER VITALE



PRECEDING PAGES: The summer house of Henry and Maria Tallchief Paschen sits on a bluff on Martha's Vineyard offering the residents views of the Vineyard Sound, the Elizabeth Islands and Woods Hole. ABOVE: Bruce Gregga designed the interiors to harmoniously unify the original Cape Cod cottage with its modern structural addition. Antiques in the main room, accented with delft vases and platters, include a circa 1860 English oak occasional table and an Italian oak writing table.





ABOVE: The original cottage living room exhibits a pair of soldier prints flanking the four-masted schooner model above the fireplace. Brunschwig & Fils fabric on the Avery Boardman sofa, on side chairs and window shades.

LEFT: An English stripped-pine sideboard and trestle oak table complement the polished simplicity of the dining room's whitewashed cedar walls and oak-plank floors. A delft vase, a pair of faïence platters and a variety of herb topiaries add color. Chairs from Hickory.



TO GET TO THE Martha's Vineyard house of Mr. and Mrs. Henry D. Paschen, you must turn off one of the island's main roads onto a narrow lane, follow its twists for a bit and then turn again, onto a dirt drive that winds through the thick Vineyard woods. Posted on occasional tree trunks as you bump along are small wooden signs, the size of an index card, showing a painted white swan.

These modest markers hint at Mrs. Paschen's other life as Maria Tallchief, one of Balanchine's most glorious ballerinas, for whom the great choreographer created some thirty-one roles—including the Swan Queen in *Swan Lake*. (Tallchief is now co-artistic director of the Chicago City Ballet, the company she founded in 1980.) The signs are also the visitor's only hint that he is headed in the right direction. But after a mile or so the dense piny woods yield to low, wind-blown scrub oak, the signs end, and there, on a beachfront bluff, is the house where the Chicago couple have spent part of every summer for the past seven years.

It is a very private spot—far from



The designer was given a single caveat, this concerning the modern addition. "I said, 'Bruce, I want to tell you only one thing,' " remembers Maria Tallchief. " 'We are not going to tear it down!' "



The master bedroom is graced by an array of 19th-century English botanical prints, an 18th-century mahogany deacon's chair and a Regency pine cabinet. Fabrics from Clarence House. Hansen swing-arm and floor lamps.

the clogged Edgartown streets, far from the island's yacht clubs and ferry docks and public beaches and tour buses and moped-filled roads—and the seclusion couldn't please the Paschens more. The privacy allows this hard-working couple to soak in the serenity of sun and sea and quiet. "When we're here it's a complete rest," says Henry Paschen, head of one of Chicago's biggest construction firms. "I make a phone call or two in the morning, then it's all over with. My biggest activity is figuring out what to have for lunch or dinner."

For their purposes, then, the Vineyard house was suitable just as they bought it, and they did little to improve it—though many aspects of the house were less than lovely. It looked, as Maria Tallchief says, "like two houses rather than one"—a small, snug nineteenth-century clapboard cottage onto which previous owners had added a 1950s beach house. The red-cedar siding on the addition had weathered to a dirty gray that clashed with the soft gray shingles of the original cottage; the spacious deck outside the living room had been painted a dark, drab brown. Inside, the addition featured vinyl tile floors, a shocking-pink laminate in the kitchen and virtually no pleasing design details. Outside, the grounds had been unloved, growing into an unmanageable tangle of grasses, weeds and long-neglected plants.

The Paschens' incentive to spiff up their hybrid house came about largely, says Maria Tallchief, because Chicago interior designer Bruce Gregga had recently and successfully transformed their apartment in Naples, Florida. Gregga was the only designer they considered for the new project, and for good reason: He has worked on all of their homes—their Lake Shore Drive apartment (see *Architectural Digest*, October 1984) and the apartment they lived in before that; their Highland Park house; their vacation house in Aspen, Colorado; and their New York City town house—and is now a family friend of more than twenty years' standing.

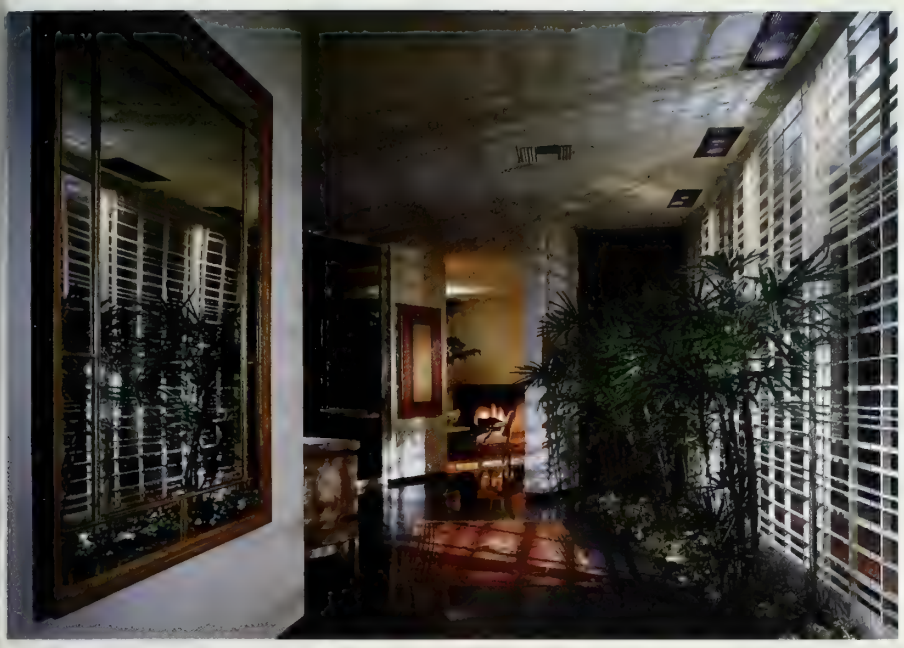
The designer was given a single caveat, this concerning the modern addition. "I said, 'Bruce, I want to tell you only one thing,' " remembers Maria Tallchief. " 'We are not going to tear it down!' " The designer admits he had been half-tempted to do so, but zoning laws now prohibit building a new structure so close to the water. Gregga's challenge, then, was to somehow make the two houses into a harmonious whole, inside and out. He also had to improve on the limitations of the addition—to add light with skylights, windows, sliding doors, and to add space as well, since the kitchen, master bedroom and bath were all cramped and needed enlarging. Gregga set to work with the Paschens' blessings. "I had total freedom," he says. "We didn't fight, we didn't disagree. It sounds boring, but it wasn't."

Gregga's most dramatic exterior alteration was the transformation of the walls. "They looked," he says bluntly, "like Tobacco Road." He washed the dark cedar siding with a light gray stain; the walls now look clean and fresh and, just as important, compatible with the clapboard of the original house. "I could have taken the addition and covered it in shingles, but that would have looked silly," says the designer—the addition was just too modern-looking to take such a treatment. The living room deck was also transformed, from its sad brown to the light gray.

Gregga felt, too, that artful landscaping could soften the contrast between the old and new sections of the house. With the help of gifted landscapers and gardeners from a local nursery, he cleared out the overgrowth, planted bushes, ferns and grasses and a lush abundance of flowers. He added brick walkways to the house, placed small granite boulders into the landscaping all around and used old American tin lanterns on the outside walls of the addition and in the gardens. "Controlling the color tones, the brick, the boulders—the interplay of all these varied materials,"

continued on page 224





Opposite Attractions

A Blend of Traditional and Contemporary in Bel-Air

INTERIOR DESIGN BY DONNA LIVINGSTON
TEXT BY LOUISE BERNIKOW
PHOTOGRAPHY BY MARY E. NICHOLS

SET A HOUSE atop a hill, cut windows on all sides, and you get, essentially, four views of what lies below. Architect Burton Schutt found that too limiting. Schutt, who built the Hotel Bel-Air in 1945, had lived for some years overlooking Diamond Head in Hawaii, where "the same view every day got boring." He decided that financier Jack Levin's house on a knoll in Bel-Air called for something more ingenious, even audacious, and Levin heartily agreed. The southern California vistas, after all, were not boring ones—east looking into the sunrise over downtown Los Angeles, south and west past the buildings of UCLA to the Pacific Ocean, north to the San Fernando Valley.

Schutt's solution was a one-story house consisting of three wings set at sharp angles to one another, with the windows placed on angled walls to offer multiple, kaleidoscopic views.



OPPOSITE: Strong architectural elements and the "definite Oriental flavor" of a Bel-Air house dictated its redesign, says designer Donna Livingston (seated). A blend of styles in a sitting area includes an Italian Empire chair and a Japanese screen from J. Robert Scott, also the source for sofa and pillow fabric. RIGHT: The living room features a Charles X chest that holds two Staffordshire lions. Above it, an 1893 Eugène Boudin painting of Antibes. ABOVE: In the entrance hall, a Hispano-Moresque chest of bleached wood.

But windows on the world are only half the design. Two of the three wings surround an interior court with an enormous pool and a landscape of huge tropical trees behind it. It is impossible to be inside the house and escape the outdoors.

In 1953, when he began building this house—one of his last—Schutt was "in a Moorish period," says Levin. The floor plan may be Moorish, but the huge windows and unconventional angles create interiors far more hard-edged and modern than any emir might have dreamed.

In the dining room, an Edo screen fragment is set against the textured, black-lacquered walls. European elements include a fruitwood buffet and pair of candlestick lamps. Mahogany table from Mallett. Chair fabric, Donghia.

By the time Donna Livingston was asked to redesign the interiors of the house, the financier and his wife had lived there more than thirty years. Their children had grown and gone. They wanted a fresh look. Livingston confronted Schutt's "very drab" palette—black terrazzo floors and scored-wood walls in the main wing, with parquet floors and plaster walls elsewhere—and the huge window-walls that made it hard even to think of intimate areas. The designer, who says that her greatest tool is her ability to listen to clients, found that the couple had conflicting tastes—Jack Levin liked dark colors and traditional furnishings; Helen Levin preferred things bright and modern.

The designer retained what she calls the "tropical or Japanese" feeling of openness, but eliminated the drabness by painting the scored wood a very glossy black lacquer and the plaster walls a very bright white. In the huge living and dining spaces in the center of the house, she created nooks where none seemed possible. Custom-designed sofas in beige silk face the wide living room fireplace, and an Aubusson carpet adds color. In a corner of the room, near a Steinway piano and an open bar hung with brightly colored Picasso acrylics, she invented a second sitting area, defined by another sofa and a Japanese screen of the Tosa school.

The wings leading off the central area are as different as day from night, quite literally. One, which



used to hold a children's playroom and small bedrooms, was entirely renovated. The new morning room and guest suite now form the "light" wing—its floors laid with black and white marble, the guest room decorated with a white wool carpet, and beige-and-white striped linen covering the furniture. The opposite wing, at the opposite end of the spectrum, has a dark master suite, the bed and the wall behind it covered with dark green silk. The pinstripe motif of the bedroom fabric was suggested by Helen Levin, who admired the pinstripe suit Donna Livingston wore to their first meeting. "She loved the blend of the masculine with the feminine," the designer recalls.

The library is the most masculine of rooms. When he is not running his investment firm, traveling or serving on the boards of cultural, charitable or educational organizations, Jack Levin likes to spend most of his time in the library. There he plays backgammon or just sits contemplatively in front of the fireplace with Götz, the German shepherd whose toys litter the house. This sanctuary was virtually off-limits to Donna Livingston. Levin, an otherwise agreeable client, "put his foot down" when she suggested some changes. Tactfully, she merely added a camel wool carpet and paisley blackout draperies and tiptoed away.

The Levins had very sentimental feelings about the art they owned and firm ideas about where it should be placed. The Boudin oil of the harbor at Antibes now reminds Levin of the summers he and his late wife spent at the Hôtel du Cap. He wanted it prominently displayed in the living room, so Livingston hung the painting on one of the few solid walls in that area, above a Charles X chest that complements the painting in color and texture. A Redon portrait, *Woman with Pillar and Flowers*, was acquired during the years Levin was president of the Viviane Woodard company, a cosmetics manufacturer. "We were dealing with beauty," he

The library features a 17th-century-style English leather screen. Octagonal pedestal table at left is also English. Low table holds an inlaid Chinese box used for storing makeup. Sofa fabric and chenille throw, J. Robert Scott.



says, "so why not have paintings of beautiful women?" The company exhibited its collection, but then "there was a corporate take-over and the new directors didn't see the value of owning the art, so they sold it and I bought the Redon for myself."

To her clients' art and antiques, Donna Livingston added a note of her own. The arts of the Orient, particularly Japan, have always attracted her. "I almost feel," she says, "that I've lived a past life in that part of the world." Twice last year she was invited to Japan to lead seminars on the art of using accessories, not only an honor for her but an interesting invitation from the Japanese. "Interior design," she says, "is a fairly new profession there. Art and architecture have always been professional fields in the Orient, but now they're interested in interior design as well. The Japanese come here often to learn more about it."

To reinforce the Oriental note in the Levin house, Donna Livingston set an Imari cachepot on a nineteenth-century English table in the entry to the guest suite, hung an antique Japanese screen fragment over a fruitwood buffet in the dining room and set a large Imari plate atop a lacquered grasscloth nightstand in the master bedroom.

Of such dichotomies is the Levin design made. The Oriental objects are ethereal, the European furniture substantial. With every step, from room to room, scenery is on one side, the interior pool on the other. Dark plays against light, masculine against feminine. These elements of tension settle in happily together. In the distance, Los Angeles may chug and whir along the freeways, but high on a hill in Bel-Air, a house built on angles and oppositions sits above it all, oddly peaceful, even serene. □

BELOW: Livingston chose dark hues for the master bedroom as part of her overall goal "a sophisticated, simple and elegant design"—and to accommodate Jack Levin's color preferences. Foreground, a shagreen box.

OPPOSITE: "I wanted to let the architecture speak for itself," says the designer. A Chinese Martaban urn, 17th century, is set inside the glass-walled living room, where it serves as a dramatic counterpoint to the panoramic view.

Of such dichotomies is the Levin design made. The Oriental objects are ethereal, the European furniture substantial.

BELOW: The new master bath was designed to reflect Helen Levin's affinity for light and sunny spaces. It has a wraparound view, soaring skylight and uncovered windows that take advantage of the bougainvillea-filled garden.









FELICIANO

ABOVE: *Seal*, Samuel Arndt, St. Petersburg, Russia, circa 1880. Gold and enamel with bloodstone, agate and carnelian sealstones; 3¾" high. Surmounted by the double-headed eagle of the imperial house of Russia, a triple seal is fashioned after a helmet and breastplate of the Chevaliers de la Garde, the palace horse guard. A La Vieille Russie, Inc., New York.

Antiques: Seals

Assuring Identity and Privacy with Style

TEXT BY SARAH DRUMMOND

OPPOSITE, LEFT: *Seal*, England, circa 1875. Agate, carnelian, bloodstone and gold with citrine sealstone; 3½" high. A mosaic of banded chalcedonies enhances a seal with the Corbet coat of arms (see imprint), probably that of Sir Vincent Rowland Corbet. CENTER: *Seal*, England, circa 1845. Agate, gold and enamel with amethyst sealstone; 2½" high. A delicately chased mount holds a seal with the Rosseley coat of arms. Both, James Robinson, New York. RIGHT: *Seal*, England, circa 1820. Gold and bloodstone with carnelian, bloodstone and lapis lazuli sealstones; 3½" high. The decorative theme of heraldry appears in the form of a gauntlet-held baton bearing sealstones at either end. J. Mavec & Co., New York.





DONALD F. WIRSTEN

ABOVE: *Seal*, Italy, 17th century. Steel, carnelian, gold; 2½" high. A massive ring engraved with the Medici family arms contains a compartment for keepsakes or perhaps poison. Loyd-Paxton, Dallas.

LOOK AT A SEAL and time stands still for an instant. Consider how intimate, personal and unique is this little time machine. Who used it? What letters did it close? What news of battles or business, birth, death and love, what declarations, confessions, confidences were disclosed when our forebears broke the seal of a letter, shedding shards of hardened wax?

Not only letters, but documents, grants, charters, messages and objects, too—man's instinctively possessive nature found a simple, effective and incontrovertible way to inform the rest of the world "This is mine" when he invented the seal over five thousand years ago.

The seal is one of the earliest known artifacts, and spans cultures as well as time. In the West, of course, it began a slow and natural death with the invention of the gummed envelope in 1870, but in China the use of seals ("chops") is vital still, particularly in business matters. Formerly artists signed their works with their seals, the buyer added his, and subsequent owners' seals accumulated over the centuries, a fascinating list of provenance for the modern collector. Today in the back streets of Hong Kong the seal carvers can be found bent over their work, often engraving a Western businessman's name in Chinese characters (one important variant of Chinese calligraphy is seal script), in the same way that English functionaries living in India during the eighteenth and nineteenth centuries had their names cut on seals in Arabic script.

The Sumerians were first to use cylindrical seals. Lady Layard, wife of the archaeologist who excavated Nineveh, had the newly found clay seals strung into a necklace and wore them at the dinner given by Queen Victoria in her husband's honor. This curiosity (it is scarcely an object of beauty) is now in the British Museum.

History tells us that Pythagoras' father was a seal engraver, and that in ancient Rome and Greece all types of household articles were stamped and sealed as a means of guarding against thievery. The classical world's fashion for wearing signet rings (from *insignia*, a sign) has never died out. The word *seal* (both verb and noun) carries weight even now in our everyday language: ratifying, signifying authenticity, closure, inaccessibility. An aura of the seal's silence and importance lingers on in our language.

For sheer magnificence, the seals of the Renaissance have never been outdone. Goldsmiths and enamelers made elaborately decorated handles and mounts, and engraved sapphires, emeralds or amethysts with crests, devices, mottoes. Rings were sometimes hinged to reveal a compartment (was Lucrezia Borgia's poison

OPPOSITE, LEFT: *Seal*, England, circa 1830. Gold with carnelian sealstone; 3" high. Intricate repoussé foliage and shepherd motifs typify Rococo Revival ornamentation. RIGHT: *Seal*, Samuel Arndt, St. Petersburg, Russia, circa 1870. Lapis lazuli and gold with bloodstone, agate and chalcedony sealstones; 3⅘" high. Crafted by a goldsmith who worked for Fabergé, a triple seal with only one carved sealstone bears a coat of arms with the imperial eagle. Both, Galerie J. Kugel, Paris.





FELICIANO

ABOVE: *Seal,* M. Daurac, France, circa 1900. Bronze; 2¼" high. A stylized cicada on a leaflike stand exemplifies the interest in subjects of nature characteristic of Art Nouveau. Primavera, New York.

ring also her seal ring?) for a keepsake—a lock of hair, perhaps, or part of a loved one's dress.

Whether crafting desk, ring or fob seals (named after the small pocket found in a gentleman's breeches), the ingenuity and inventiveness sealmakers displayed was astonishing, as they worked in miniature in every kind of precious and semiprecious stone and metal. Seals appear fashioned as bells and shells, as ladies' arms, hands, heads, as a basket of flowers inset with precious stones, as classical fluted pillars or as animals—the smooth-backed tortoise, a fox's mask. The designer is always mindful of the user's pleasure in *holding* the seal, as well as its elegant appearance.

Whether crafting desk, ring or fob seals, the inventiveness sealmakers displayed was astonishing.

Individuals chose the obscure or the obvious for the matrix: George Stephenson, inventor of the railway, chose a train; Lord Byron, like so many aristocrats, preferred to use his crest; Emma, Lady Hamilton had a seal made with the words "Lord Nelson God Bless Him Amen," and Nelson had one carved with Emma's head as a bacchante. Intertwined initials and symbols of crafts were used, as were devices that suggested a name pictorially—an ox passing by a ford, for the mayor of Oxford; a fish in a burn for one Simon Fishburn. Was it an eighteenth-century sea captain who once used the bell-shaped gold seal engraved with a picture of a ship and the legend "If I lose you, I am lost"? Who was the Frenchman who selected a ship tossed in a storm and the inscription "*Telle est la vie*"?

Carl Fabergé was a master sealmaker, using stones from the Urals, combining them richly with enameling and gold. One ravishing example is the small red-gold hand seal in the form of an egg (in bowenite) set on a flared stem, engraved with the crowned monogram AH: for the czarevich Alexei Nikolaevich, to whom this personal seal belonged. Seals were often given as gifts, the matrix left smoothly polished, ready for the new owner to have it carved with crest or device.

A splendid example, made by Fabergé, is the desk seal in the form of a silver and enameled column surmounted by a frog carved in nephrite, his bulging eyes set with rose diamonds. This charming object was a wedding present to Prince Charles and Lady Diana Spencer. The tradition goes on. □

OPPOSITE, LEFT: *Seal,* China, Qianlong Period (1736–95). Silver; 5¾" x 4⅝6". Engraved with the ceremonial name of one of the emperor's concubines, the seal base supports a stylized tortoise, perhaps intended as one of the nine manifestations of the symbolic dragon. J. J. Lally & Co., New York. RIGHT: *Seal,* China, Qianlong Period (1736–95). Spinach jade; 3½" x 4½". Two intertwined imperial dragons form a seal made for one of the emperor's villas. Michael B. Weisbrod, New York.





TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY DERRY MOORE

Social Graces in Georgetown

Polly and Clayton Fritchey's Victorian Enclave

THERE ARE FEW private houses in Washington, D.C., that have seen more political history in the last three decades than the Georgetown residence of Mr. and Mrs. Clayton Fritchey.

When Polly Fritchey's first husband, the late Frank G. Wisner, was persuaded to leave his New York law practice in order to accept a high position in the Central Intelligence Agency after World War II, he, his wife and young children needed a large house; the wide spaces and high ceilings of the one they found in Georgetown appealed to them. But the property was sadly derelict, and it took one year for interior designer Mrs. Joseph Weller and landscape

A chestnut tree shades the back garden of Mr. and Mrs. Clayton Fritchey's Georgetown residence, which has been a focal point of Washington society for more than thirty years.



architect Perry Wheeler to bring it back to life. Then the Wisners moved in, and from that day on, it has been a focal point of Washington society.

Early Victorian houses of the size and importance of this one often have a double drawing room with two fireplaces. Mrs. Fritchey says, "Margaret Weller thought that this room should be broken into two, with a library in back where my husband could work." But now the library and the drawing room on the street meld into a harmonious whole, and from them a narrow hall leads to the surprises at the back of the house.

There, a big, square dining room painted a glorious apricot strié gives onto a veranda looking out on the high-walled garden, a dream of what an American southern garden should

In the drawing room an early-18th-century portrait is flanked by gilt English wall lights. English demilune consoles and candelabra are 18th century. Chandelier is Regency.



be. Perry Wheeler terraced the sloping ground to increase the space. Two huge Venetian lanterns illuminate the outdoor dining area, and there, as on the lower terraces, the background is a mixture of boxwood in rich hedges and on the espaliered walls; low, sweet-smelling privet and corylopsis; flowering crab trees, magnolias, viburnums and a giant chestnut.

Entertainment in this house has long had a political flavor. The witch-hunt instigated by the late Senator Joseph McCarthy threw its dark cloud over the capital not long after the Wisners came to Washington, and many of their friends in the State Department were accused of being Communists. "It was a traumatic time," says Polly Fritchey. "It is hard now to recall the great fear we all felt." But the Wisner house remained a gathering place for the likes of

Clayton and Polly Fritchey in the library. A Tibetan *thanka* painting above sofa; painted and gilt bracket is Regency. Carpet is a French-style Bessarabian. Chintz by Cowtan and Tout.



Averell Harriman and Dean Acheson.

While Mrs. Fritchey feels that this might have been the house's most memorable era, it has never ceased to be a brilliant political center. Frank Wisner died in the mid-sixties, and his widow remarried in 1975. Clayton Fritchey is perhaps best known as a nationally syndicated newspaper columnist, but he has worn many hats in the course of his distinguished career. Special assistant to General Marshall at the Pentagon, administrative assistant to President Truman, associate campaign manager and press secretary to Adlai Stevenson during his two presidential campaigns, vice-chairman of the Democratic National Committee, special assistant to Ambassador Stevenson at the U.S. Mission to the United Nations in New York—the list is long.

"This is still a political house," says Clayton Fritchey, "though we have

An 18th-century Sheraton-style breakfront holds an early-19th-century Crown Derby dessert service in the dining room; table setting also Crown Derby. A Neoclassical urn at left.



tried not to be identified in a partisan way. Everyone knows that we have long been identified with the Democratic Party, but they also know that we're not knee-jerk Democrats. When it comes to friendship, we care more about wit and intelligence and charm than about politics."

While there are always Washington hostesses who fill their guest lists with important people just because they are important, the guests who dine in the Fritchey garden on spring evenings—important though they may be—are not invited because of their stature. Thus the yellow house in Georgetown retains the charm for which it has been celebrated for more than thirty years. □

LEFT: A 19th-century canopied four-poster from North Carolina occupies a guest room. Fabric here and in master bedroom by Brunschwig & Fils. OPPOSITE: The master bedroom is distinguished by a painted English four-poster. Painting, center, is early 19th century. Mirrors are 18th-century Spanish.





ABOVE: Both a vacation spot and a working plantation, the 18th-century house of Vicomte and Vicomtesse d'Origny is a French historic monument on Martinique. BELOW: Pineapples, which along with bananas and avocados are grown on the estate, frequently accent the breakfast corner.





ABOVE: Old World furnishings blend with tropical casualness in the living room, where family portraits preside over island-made furniture such as the 19th-century cane chair.



Habitation Pécoul

Vicomte and Vicomtesse d'Origny on Martinique

TEXT BY LANDT DENNIS
PHOTOGRAPHY BY LISL DENNIS

A QUARTER OF A MILE from the Atlantic Ocean, down a long coconut-palm allée, beyond a row of one-room former slave quarters, past a "Privée" sign and through large stone gates—there lies Pécoul.

Two-storied, with pale yellow stucco walls and sun-bleached pink shutters on the first floor, shingles on the second, the storybook *habitation* on the island of Martinique in the French West Indies is surrounded by mango and breadfruit trees, bordered by hedgerows of waxy-leaved tropical plants and accented by terra-cotta urns full of deep pink bougainvillea.

Trade winds caress it. Songbirds dart in and out of its windows. Grapefruit and mandarin oranges weigh down the trees in the orchard. Ancient stone irrigation canals gush with water from nearby mountains, and a cascade plummets into a reflecting pool in the tiered garden. An abandoned, roofless sugar mill replete with slave bell and overgrown vines casts long, gothic shadows across the manicured lawn.

Servants and gardeners come up from the village. Houseguests fly in from Europe and the States. The curious trespass with a *Guide Bleu*.

"We have come to accept the fact that Pécoul is a showplace, that it's irresistible to the public. It's probably the best-preserved *gentilhommière* on Martinique. But it's also a living textbook on island history. You can't appreciate Pécoul completely unless you know its background," explains Vicomte d'Origny. One of the main designers for Hermès in Paris, Henri d'Origny is the sixth generation of his family to own the nearly five-hundred-acre plantation. It is a historic monument, the only property so classified by the French government in the French West Indies.

Hand-carved stone window and door frames, wood shutters, red tiles for roofs and floors, iron hinges, locks and nails—in the early eighteenth century on Martinique, none of these items were available; therefore, they were ordered from back home. Imported items came to the island as ballast in tall-masted ships from Bordeaux. The captains then returned to France with tobacco, indigo, coffee, chocolate, sugarcane and spices. Fortunes were made on both ends. "You could even say Pécoul was a prerevolutionary mail-order construction," jokes the owner.

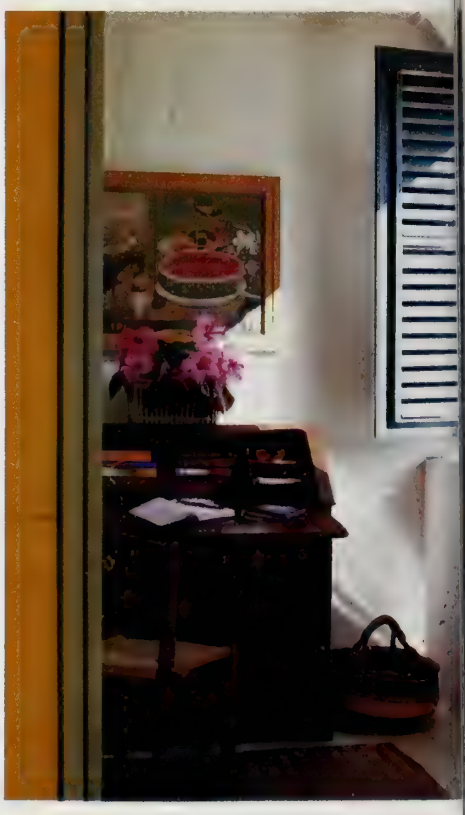
"Early plantation houses on Martinique had a remarkably similar appearance to country houses in the Aquitaine in the south of France," d'Origny says. "Designs for houses near Toulouse and Albi look exactly like planters' houses in the French West Indies. The main architectural emphasis here was to have large rooms and lots of windows to get as much air circulation as possible."

Today Pécoul is a second home as well as a working banana, pineapple and avocado plantation with fifty employees on the payroll. It combines the sophisticated simplicity of the French countryside with the relaxed look of the islands. Seashells abound, as do Indian cotton fabrics, silver candlesticks with hurricane shades, mosquito netting over mahogany four-posters, bouquets of flowers, stacks of magazines and books, wicker baskets full of toys.

"The house is lived in more now than at any other time since it was built in the beginning of the eighteenth century. Structurally it hasn't changed a bit," says Sybil d'Origny, the American-born vicomtesse. Arriving by plane with suitcases full of books in French and English, she and her husband and their three school-age daughters exchange their Left Bank apartment for their island hideaway at least three times a year.

Centuries ago, however, early settlers left France with little likelihood of ever returning. Many of Martinique's first settlers were *cadets*, the second and third sons of nobility. They couldn't inherit the family





LEFT: On a marble console in the living room, a faïence bowl filled with local seashells is placed alongside a drawing of d'Origny's great-grandmother, by his grandmother. RIGHT: An 18th-century mahogany slant-front writing desk sits inside the master bedroom.

lands in France, so they had a choice: the army, the church or a plantation in the French West Indies. They knew how to live well and wanted to continue to do so on Martinique. Descendants of many of the original families are still here.

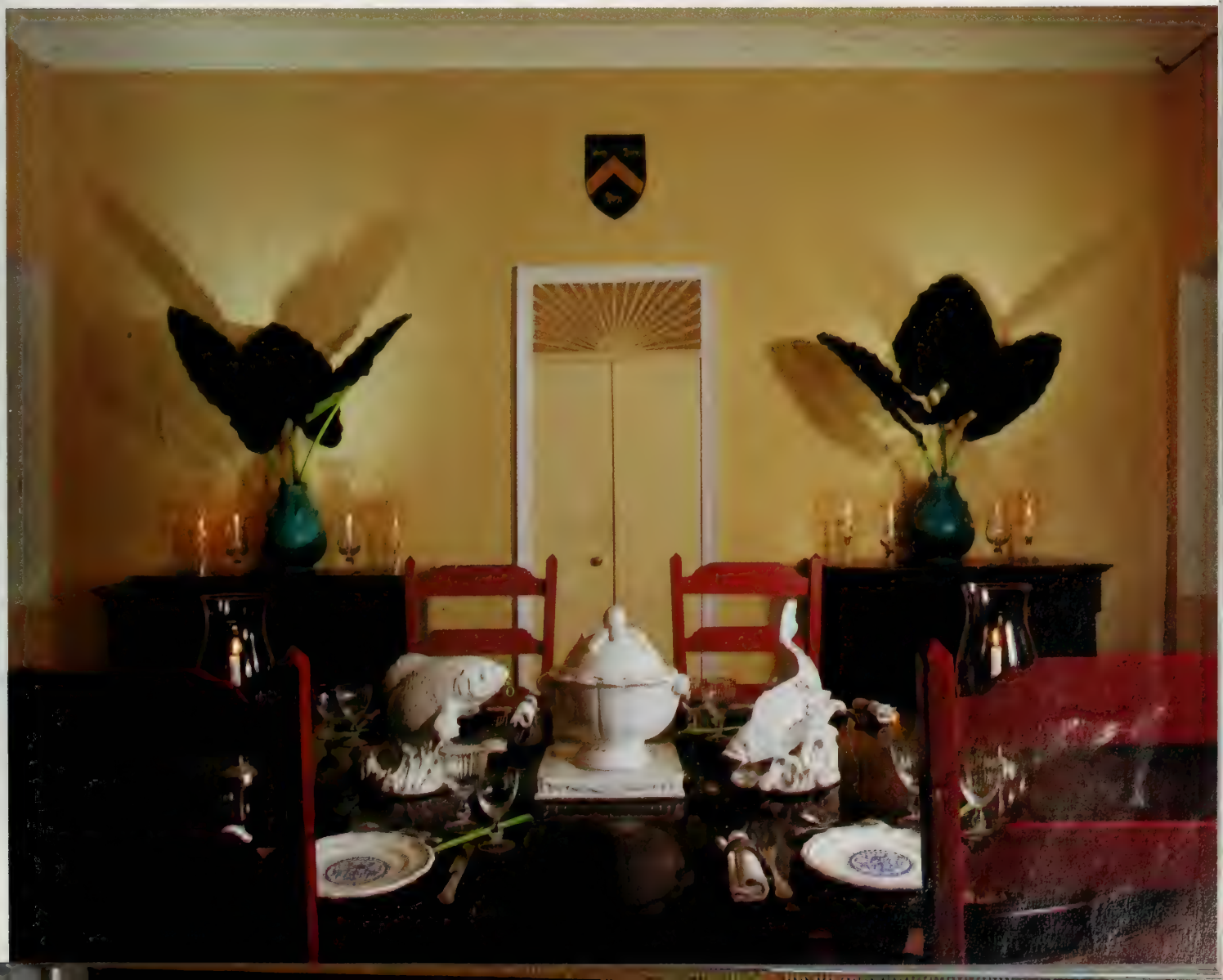
Vicomte d'Origny was raised in a château outside Paris and was unable to visit Pécoul until after the end of World War II. He first saw the plantation when he was fourteen. "I fell in love with it. I was amazed that a house like this continues to exist. Most of the others on the island have been destroyed by fire or hurricane. Or allowed to run down."

Pécoul has never suffered this humiliation. In fact, it is because of a recent facelift to the house that Henri d'Origny has been "practically commuting" between Paris and Martinique. A total restoration required the artistic eye and frequent on-the-spot direction of its caring owner. Tile craftsmen traveled from Bordeaux for the job, though local woodworkers handled all the carpentry. Through the centuries, in fact, the latter have made every item of furniture in the house, often copying from pictures brought by generations of family members from France.

Vicomte d'Origny points to the portrait of the first member of his family on the island, Joseph-François



BELOW: The dining room is the "central room of the house," says d'Origny. Table and buffets are mahogany; ladderback chairs are Martiniquais reproductions of an Italian 18th-century model. Soup tureen and fish are circa 1930. RIGHT: Gien faïence plate and silver with the Pécoul monogram.









ABOVE: The lawn surrounding the pool area is dotted with breadfruit trees and terra-cotta urns filled with flowers. A courtyard paved with local volcanic stone lies beyond the tropical hedgerow.

Pécoul (1755–1817). The painting hangs amid a row of ancestral portraits, all in frames painted *vert tendre*, a soft green, against the cantaloupe-colored wall of the living room.

Varying shades of yellow in other rooms—along with white-painted beamed ceilings; doors and louvered shutters in *vert tendre*—give Pécoul a decidedly Provençal ambiance. It is understandable in light of its owners' origins. "Joseph Pécoul was a lawyer in Aix-en-Provence. He came to Martinique in 1777 and began practicing in Saint-Pierre, a town bursting with wealth because of the world demand for sugar, coffee, chocolate and other island goods," Henri d'Origny says.

Pécoul married Marie-Victoire Perez, a Martiniquaise whose family owned a large estate on the slopes of Mount Pelée. Subsequently, the newlyweds branched out. "Joseph and Marie-Victoire bought the land that still comprises this estate," says Henri d'Origny. "The house was there; it had been built by a previous owner, a M. Boisjardin. Family records, which have been given to the National Archives in Paris, show there were 250 slaves. The name of a plantation on Martinique is always the name of the family; there-

continued on page 226

LEFT: A ground-floor guest room has two 18th-century Martiniquais ironwood four-posters with mosquito netting, modern adjustable sling chairs and dhurries. Tiles were brought from France.







In the Casbah

Transforming a Labyrinthine Moroccan Residence

TEXT AND PHOTOGRAPHY BY STANLEY ANDERSON

MOGADOR IS THE TOWN von Sternberg portrayed when he sailed Dietrich into its waters and out over its dunes in *Morocco*, and where Marlene would have sung was the old Club Mogador in the Casbah. This was the quarter where the sultan's palace stood—as well as the great merchant houses and the foreign consulates from which bright banners blew in the ruling winds above.

Save for those notorious winds, the Casbah has changed a great deal from the town's founding in the 1760s and down through the years of the French. Most of the massive gates that were shut promptly at nine have long since died on their hinges, and all that remains of the Club Mogador is a small marble plaque retrieved from the wreckers a decade ago.

But the houses still stand, though only if one is lucky enough to get past their doors might a bit of the ancient radiance still shine through—from the haunting glow of a stained-glass window or the glint off a gold-leaf frame left untouched for perhaps a century or more.

It was just such a world I entered one day after being led through an old blue door near the ramparts. But

The name of Mogador, a windswept city on Morocco's Atlantic coast, has changed, but its mystery lingers. BELOW: The 18th-century Casbah of present-day Essaouira rises behind its ancient ramparts, surrounded on three sides by water. At far right is the minaret of the old Mosque of the Citadel. Conical tower at center marks the home of writer and photographer Stanley Anderson, who turned a dilapidated residence into a spare, meditative space. LEFT: The lower terrace. A pristine coat of whitewash inside and out completed the transformation. OPPOSITE: Shadows cast on the walls by the declining sun include the intricately carved back of a Syrian chair.



the cavernous corridors and spaces beyond that door could not have been farther from the sunny pied-à-terre I'd visualized long before my search for living quarters had begun.

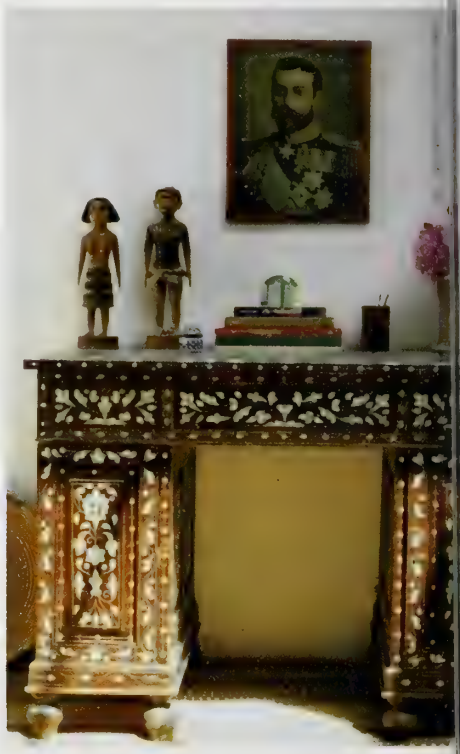
Only after being led to the top of a long winding stairwell did I see the clammy clutter of rooms on a rooftop that would eventually be home. My first glimpse, however, had revealed nothing more than a veritable chamber of horrors that smelled strongly of mildew, bleach and despair. The only light filtering into this dismal abode was from an old battered skylight that clung to the roof and rattled its panes in the wind. No one could have conjured up a more lugubrious scene. But then through the salty grime of the skylight there appeared the most wonderful tower —one that, later, would seem to show up in an engraving from 1809 that identified it as the British vice-consul's headquarters. A climb up to the tower and then out onto a terrace in ruins revealed an unsurpassed view. Just one sweeping look and I knew I had found my sun-drenched haven.

But first came the long haul ahead, for much more than mere cosmetic relief would be needed to make this clutter-with-a-view fit for habitation. Lacking the budget for a contractor and crew from the more sophisticated cities of Marrakesh or Casablanca, I set out with a friend to hunt up the necessary local workers.

My greatest bit of luck came along in the guise of two incredible Berber masons, Mohammed and Ahmed, and it would be through their unflagging loyalty and hard work that the place would be so lovingly transformed. The first task was to eliminate all the awful walls that had been chopping up the harmonious spatial planes for so long. Once these were taken down, an outer wall to the terrace was broken open so that a pair of French doors could let the blazing North African sun blast away at the damp and flood the interior with light. A simple fireplace was constructed from rocks found in tide pools and odd little bricks that came from kilns near the old Christian cemetery. Another tomblike area was later opened to the terrace and became a most congenial sun-filled bedroom with a cushioned corner for the ritual imbibing of the intoxicating *thé à la menthe*, the wondrous mint tea so deliciously essential to the Moroccan way of life. A triangular bath was fitted out anew, and a kitchen was whipped into shape for all the couscous, *tagine* and *kefta* to come.

Finally, with the skylight restored and a rusty antenna removed from the tower, this hideaway on high—so much like a ship and so loved by the

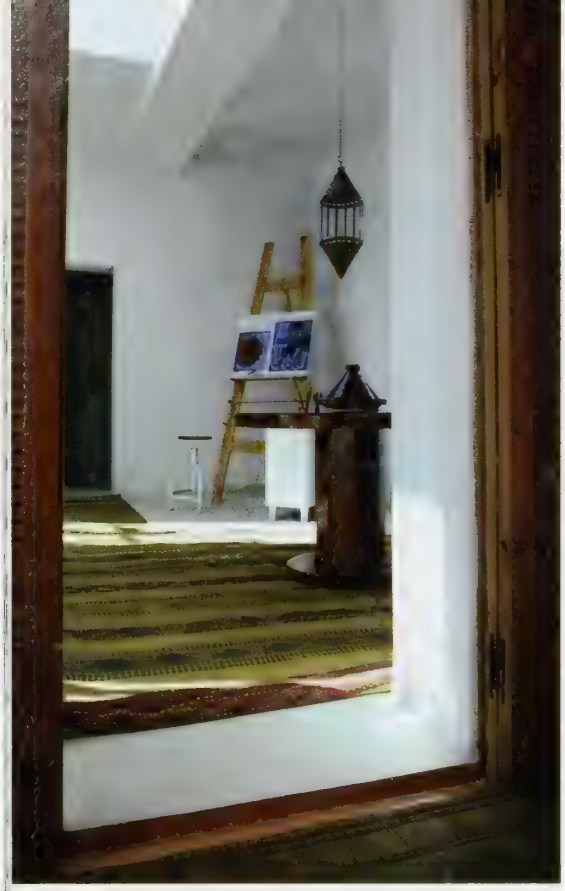




ABOVE: In the salon two antique inlaid chairs flank a New Guinea statue and local clay pots. ABOVE RIGHT: An inlaid desk holds wooden figures from Yap in Micronesia, mementos of Anderson's childhood years on Guam. A lithograph of George V recalls the British presence in Mogador.

OPPOSITE: Anderson's *Hafid* dominates the salon wall. Holding geraniums are terra-cotta pots from the Marrakesh pottery market. Woven hemp rug is from northern Morocco. A glass lantern is suspended through the skylight.





ABOVE: Next to the easel holding works in progress is a dining table made of thuya, a wood prized for furniture since Roman times.



RIGHT: The spartan bedroom is covered with woven reed mats similar to those used in mosques. Extremely thick walls allowed for recessed storage niches built to hold clothing.

gulls—was at long last brushed over twice with the stark, blinding whitewash that camels still haul into town before dawn.

Décor was to come along slowly, unhindered by any preconceived schemes or deadlines. The hope all along was for an interior not too alien from the harshly graphic world beyond its doors—an interior with just enough color to give some relief from the pervasive whitewash that extends throughout the town.

It was mainly a matter of seeing a rug here or a hanging lamp there, in the souks of Safi or deep in the medina of lush Marrakesh, or chancing upon an old wreck of a chest between spice piles and mint in a Berber market near town. Then, just for whimsy, I placed prisms on the French-door panes so the sun could pierce through with little spectral bands on the white walls within. This resuscitated relic was finally to become an observation post from which to gaze out upon a world long since relegated to the forgotten shelves of history.

Up high by the tower at sundown, with the muezzin's call echoing from the Mosque of the Citadel nearby, one can so readily feel, in the last glowing moments of the day, the abiding sense of beauty and mystery that has always enveloped this stark white shoulder of Africa.□



RIGHT: In the entrance hall a painted wooden country chest holds a pot for the customary mint tea. *Moonlight Tomatoes* is by Anderson.

A terrace "emphasizes the triangular shape of the building," says Anderson, which is thought to postdate the bombardment of the town in 1844 by French forces under Louis Philippe's son.

It was a world long since relegated to the forgotten shelves of history.

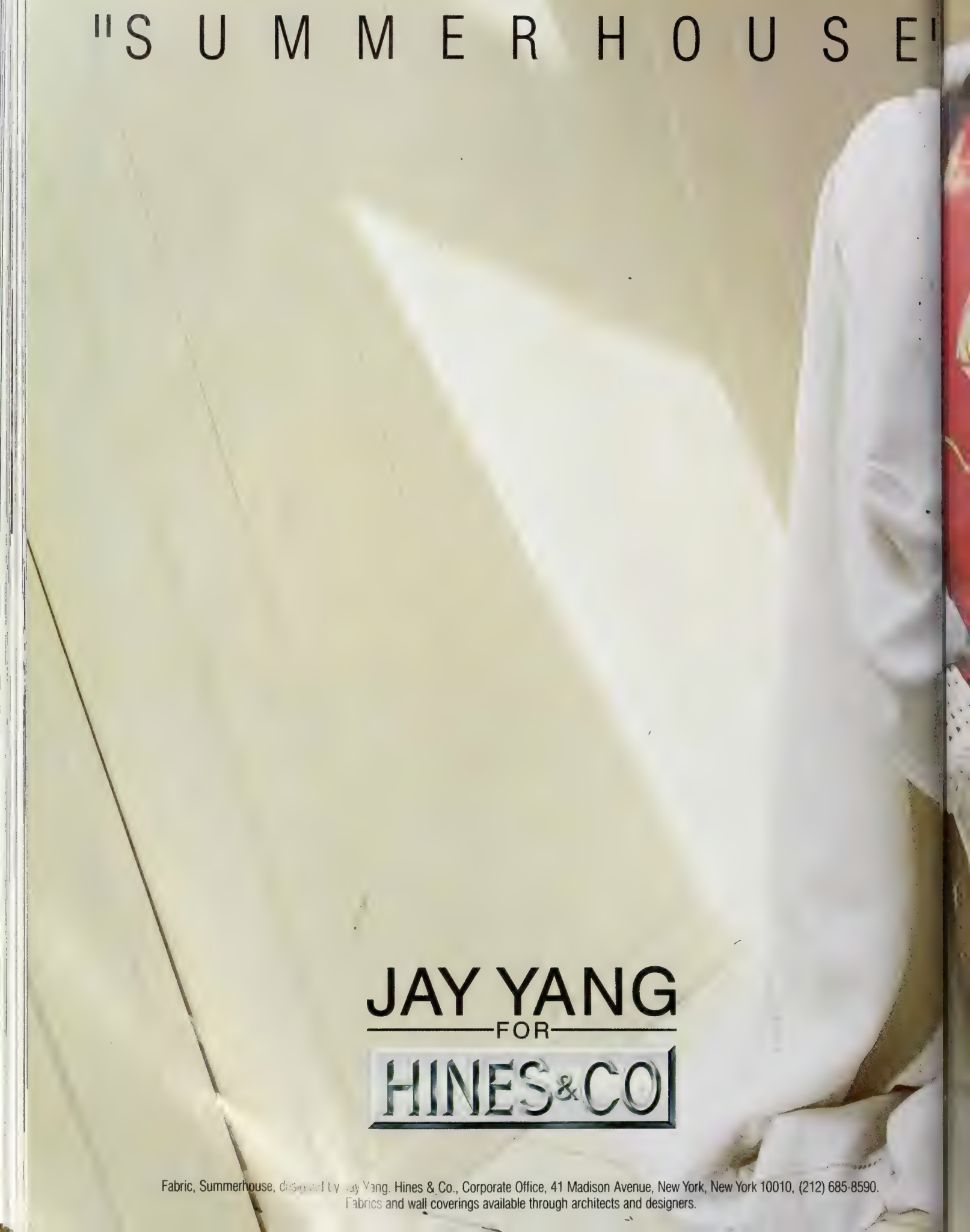
A view encompasses a small islet with ruined fort. Beyond is the larger Ile de Mogador, outpost of Phoenician navigators and Drake's first landfall in his circumnavigation of the globe.





The tower caps a "seemingly endless flight of stairs, but otherwise appears to have been created more for whimsy than for any practical purpose."


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Linda and Steve Horn's Manhattan Penthouse
continued from page 127

beneath him, is no mirage—he once knelt in the celebrated decorator Geoffrey Bennison's London drawing room. There, too, once ranged the very ladylike bronze giraffe that graces one of Horn's side tables.

Linda Horn collects collections. "I'll find one thing, assemble others, put them up for sale, then be on to something else to collect." At the moment she has more terra-cotta English pug dogs than the duchess of Windsor had real ones—which is saying a lot. She also owns a school, or a classroom, at least, of turtles—in tortoiseshell, wood and bronze. "They're typical of the melting pot of anything I might have. They can be any period or style. It's the look and how I feel they go together."

Linda Horn's largest collection, numbering some fifteen hundred pieces, is of majolica, mostly Minton and George Jones. Her rarest, largest and most spectacular Minton specimens are circa 1870 male and female blackamoors—one of only four pairs in existence. "And I have one and a half, because I have another male in my Madison Avenue shop." Both blackamoors carry on their heads majolica baskets filled with artificial grapes. The female cuts quite a figure, with ropes of jewels and a fan of feathers; her head is draped with fabric, and coins drip from her bodice and dangle at her ankles. The male, a hunter complete with bow and arrow, has a lion-pelt headdress. Both stand on triangular bases of nude cloven-hoofed creatures.

The blackamoors stand on either side of French doors that lead out to a glassed-in greenhouse/breakfast room. Two English birdcages (Horn also collects birdcages—and little doghouses, too) hang untenanted amid the twisting ivy and twining orchids. The terrace beyond is in bloom: Lavender tulips and lilac billow out to the further purple of wisteria. A grape motif adorns the furniture. A corner parapet wall, trompe-l'oeiled with putti and garlands of flowers, makes yet another garden. And all this jungle steaming high above the island of Manhattan!

An Odyssean isle lies in wait in the Horns' enchanted bedroom. *Circe*, by the nineteenth-century English painter Arthur Hacker, beguiles above the bed. "I'd seen it at an auction house and loved it," Linda Horn says, "and Steve secretly bid on it and surprised me with it for my birthday a couple of years ago. I always wear rose fragrance so I'll be connected with the scent of roses by everyone who loves me—and here was this painting that has roses cascading all over the place. And look, there's a tiny serpent undulating at Circe's knee. It's all the things I like."

Well, almost all. If only there were a few grapes. . . . □



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Burt Bacharach and Carole Bayer Sager
continued from page 132

seemed that every song Dionne Warwick recorded was a Burt Bacharach/Hal David composition. But in the seventies Bacharach was quieter. "My music is much better now," he feels. "Right when I met Carole I was a little bit out in left field."

Even though they work more in syncopation than in tandem—Bacharach is much slower at composing than his partner—they finally do come together. Evidence: the four Oscars, an Emmy and two Grammys, some lined up in the library bookcase as casually as bowling trophies.

The Bacharachs like to entertain. And music helps make their parties personal. When they threw a birthday party earlier this year for their neighbor Elizabeth Taylor, they wheeled the Baldwin piano from the living room out into the courtyard, where they had lined up tables and strung twinkling lights through the trees (even though it was February).

A favorite conversation piece at these outdoor parties are two fiberglass horses frisking motionlessly in the west garden, one of which resembles their own Thoroughbred racer, Heartlight No. One. The Thoroughbred, named for a song they wrote for Neil Diamond, has the distinction of never running without having her owners serenade her first. They claim that's why she became such a strong contender, winning the coveted Eclipse Award in 1983.

The other animal on the grounds is a spotted cow that looks like it's munching grass next to the estate's original 1920s swimming pool. "I gave the cow to Burt for Father's Day from Cristopher," says Bayer Sager, referring to their twenty-two-month-old son, Cristopher Elton. "I tied a red ribbon around its neck."

The Bacharachs' house is filled with such lively idiosyncrasies. Their art is quite often Latin American, such as a Julio Larraz painting hanging on their living room wall, which they chose because it tells a story. ("It's a mystery as to why the rope is hanging down from the window," says Bayer Sager of the haunting picture.) The many plants and flowers sprouting in straw baskets throughout the house tend to the wild and tropical—orchids are a particular favorite.

When the songwriting team guest-hosted on *The Late Show*, Carole Bayer Sager toted her favorite crystals and placed them around her on the emcee's desk to make her feel at ease. These crystals can usually be found at home, on the bedroom mantel or on her desk. "I'm going to get a really big one for the living room," she says enthusiastically. "A huge one. I think they're beautiful, and I think they have a certain vibrational energy. Or I'd like to think they do. They feel good to have around."

Perhaps these crystals—along with the giant windows and mirrored fireplace—give their bedroom its especially relaxed quality. "I love the bedroom," says Bacharach, who has moved his gym equipment into an adjacent room. His wife agrees. "When I'm not working, I'm in the bedroom or on the phone."

Evening is their favorite time, when Los Angeles looms in their windows like a rear-screen projection.

During the morning they appreciate the surrounding rocks and rills of Bel-Air. But evening is their favorite time, when the expanse of sea, sky and busy buildings that is Los Angeles looms in their windows like a rear-screen projection. "It's very peaceful then, and I think it's very special," says Carole Bayer Sager. "It's hilly, it's green, and still you can see the city lights twinkling."□



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Details of Old-Master Drawings
continued from page 151

with washes, pastels and crayons, often to capture the modeling of ancient statuary.

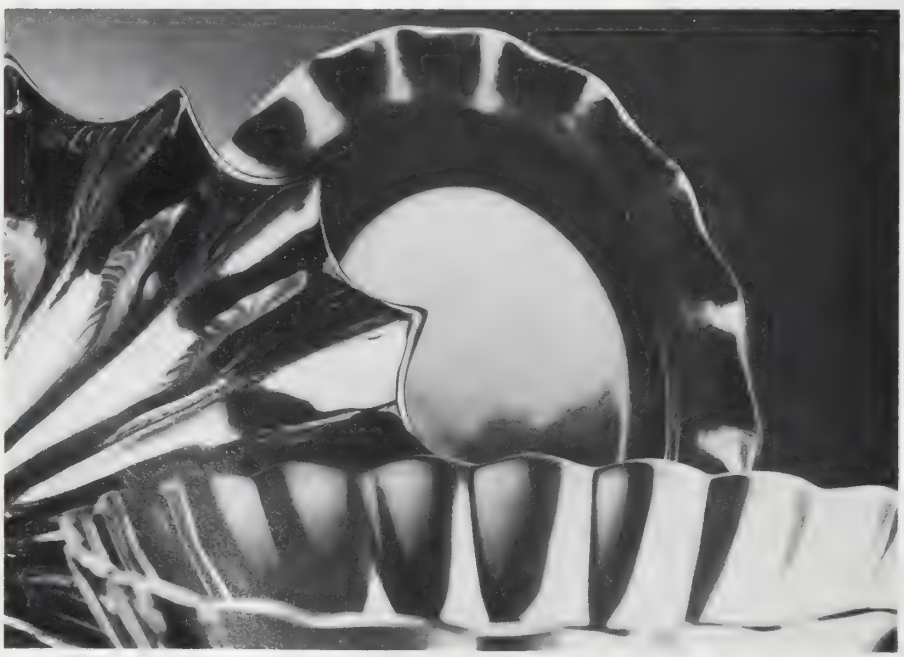
Many of the most powerfully expressive drawings from the past are a form of journalism, of graphic reportage documenting the seen and heard, the cries of vendors, the horrors of war. That quality of witness, whether seen in Rembrandt's *Beggars* or in David's singularly detached sketch, drawn from a window, of Marie Antoinette on her way to the guillotine, makes the viewer a second witness looking over the artist's shoulder.

Many of the most powerful drawings are a form of journalism, of graphic reportage.

New freedom of emotion comes in the later eighteenth century with the Romantic movement, when drawings won a forceful quality of impulse and assertion, their makers impatient with any painstaking process. Artists sought speed by radical, economic brushwork, as found in the drawings of Romney, whose active strokes were shared by the Anglo-Swiss Fuseli, Sir Joshua Reynolds and Benjamin West.

As a penned or penciled reaction to what is seen, whether from within or without, drawing comes very close to the sensibility of this century, whose best-known paintings, like Jackson Pollock's, so often suggest the spiraled intricacies of line. Sculptors, too, like David Smith, have shown a new love for the graphic process. The innumerable hieroglyphs he brushed on paper return to rendering's roots, his "letters" leading to form in the round. Today's artists are once again studying from and with the draftsmen of the past, learning the same way they did, by sketching after casts of antiquities, knowing that no master drawing is ever out of date.□





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The Ackerberg House in Malibu
continued from page 158

Meier's close specifications within cost) are based on this module, and the glass blocks of the translucent walls he uses are half a module (twelve inches) square. Meier's staccato use of one-square and four-square windows evokes Charles Rennie Mackintosh. This quiet metric beat extends through the entire house, visually binding together what is, in effect, a structure of three separate units or "pods," one for entertaining, one for private life and functions, and the third for guests. Behind and to your left as you face the sea is the "guest pod," rooms built against the street wall to house children, grandchildren and guests.

Ahead, a strong axis, the horizontal spine of the house, begins. It passes right through the ground plan to the sea beyond, and this sets up a sense of procession, a sequential unfolding of episodes. "I like that, especially in a small space," says Meier. "One doesn't want to just wander into a house and see the dining room on the right and the living room on the left; I was trying for something a little more formal."

The axis separates "public" from "work" space. On the right, the staff quarters and the vast kitchen and, on the floor above, the Ackerbergs' separate offices (which can be closed off from the rest of the house by a concealed door), the gym and master bath. On the left, the living room—which, in no grandiose way, is one of the most beautifully worked-out spaces, domestic or ceremonial, that Meier has produced. It is a cube running the full height of the house. The roof is carried on four cylindrical pillars set in from the line of the walls, and a string of clerestory windows runs just below it on all four sides, giving the illusion of floating—an airiness underscored by the care with which Meier has avoided the use of corner mullions, mitering the plate glass at the corners instead. The south window-wall gives out on the deck, and the panorama of sea. On the west side, a fireplace—whose chimney-piece is articulated by three square niches that pay laconic homage to Mackintosh—separates living room from dining room. The north wall is the inside of Meier's curving screen, mimicked (in negative, as it were) by the curves of a black grand piano. A steel staircase (elegantly detailed with granite treads routed out to fit over the metal steps) gives access to a second-floor gallery and the bedrooms, with their sweeping ocean views.

Compared to Meier's larger and more complicated public buildings, the Ackerberg house is a fairly staightforward affair: There is hardly room at this intimate domestic scale for the full range of Meierian effects, the intricate connections of screen wall and winding stair, the plunging ramps and shallow voids that give a

The Ackerbergs' house states its seriousness as soon as you pass through the door.

structure like the 1979 New Harmony Atheneum the character of a great Constructivist sculpture, a light-modulator turning forever on its green knoll. Such intricacies, at this size, would be fussy. All the same, this house shows very clearly what a romantic Meier actually is. He is infatuated with natural light; its division, reflection and modulation in space, its subtle transitions from the open air to the cool white privacies within, provide the essential subject of his work; the infolding geometry of his buildings, from which the ghost of Palladio is rarely distant, is not a designer's "look" but the uncompromised result of poetic conviction. The Ackerberg house is one more proof that no living architect is better at balancing the sensuous pleasures of architecture against its practical needs than Richard Meier.□

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Maria Tallchief and Henry D. Paschen
continued from page 175

comments Gregga, "helped unify the visual effects."

Marrying old to new inside was every bit as much work. Gregga replaced the vinyl floors with bleached oak flooring and covered the flat, plain walls with rough cedar stained white, adding much-needed texture and warmth to the newer rooms. Antiques now abound, many of them stripped pine. And Gregga filled the house with blue—ceilings, window treatments, trim, upholstery and tiles—selecting the color in part because Maria Tallchief Paschen has a special fondness for it and in part because the proximity of the sea and sky seemed to dictate it.

Gregga's additions to the 1950s section of the house also helped open the space. A new breakfast room in the kitchen includes floor-to-ceiling windows that look onto the garden; glass doors were added to the living room and master bedroom; the kitchen and master baths got skylights. Floral prints echo the flowers in the garden, and two small bedrooms upstairs in the old cottage were outfitted in spanking white. "The house flows now," observes Maria Tallchief.

If Gregga brought the outside in, he also made certain that his clients would live as much outdoors as inside. He added a large deck, with built-in hot tub, outside the master bedroom with a view of the ocean. A small circular deck with table and chairs at the edge of the bluff, joined to the house by a short wooden walkway, is yet another excuse to linger outdoors. "We spend our lives out there," says Mrs. Paschen. "We have our first cup of coffee in the kitchen listening to the birds, and we take our second cup out to the point." At dusk, "we stand out there watching the sunset and the moon come out on the other side of the sky."

Bruce Gregga says that his intent throughout the Paschen house was to make people feel as if they're "floating on the top of a ship." From the look of things, the designer has scored a sweet seaside success. □








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Vicomte and Vicomtesse d'Origny
continued from page 197

fore, this property became, and remains, Habitation Pécoul."

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"My grandmother Augusta Pécoul, who had married Henri d'Origny, was fifty years old when she first sailed from France to see the condition of her estate," explains the current vicomte. "She fell in love with the house and began to spend a good deal of time there—at least six months a year. She had superb taste, and it is she who is truly responsible for the way Pécoul is still decorated, with a kind of simple grandeur. The gardens were her specialty. If she were alive today, she'd be a landscape architect. The fact is, Grandmother did it all."

"Except put in the baths, a kitchen and electricity. The practical things fell to us," Vicomtesse d'Origny adds with a smile. "The irony is, even with electricity, we still light the house almost entirely with candles."

At night, red chandeliers made from *clôches aux melons* (glass bells for ripening melons), silver candelabra, and candles under hurricane shades cast their gentle light throughout the dining room. Towering arrangements of elephant-ear leaves in Luxor-blue Art Déco vases throw shadows on the Pécoul and d'Origny family crests decorating the walls. Arrangements of pineapples and grapefruit complement the sideboard brought from a château outside Paris. High-backed red chairs with cane seats stand before place settings of family silver and porcelain.

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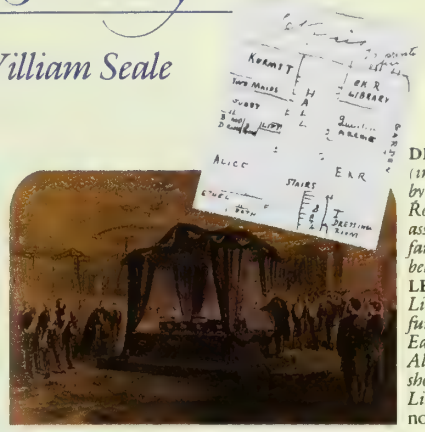


DIAGRAM *(inaccurate) by Edith Roosevelt, assigning family bedrooms.** LEFT: *Lincoln's funeral in East Room. Although shown, Mrs. Lincoln did* not *attend.*

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Aristocrats of the Genre—Woven Silks

By Jeffrey Simpson



PHOTOGRAPHY FELICIANO

LEFT: "In the 1920s the French interior design firm of Jansen revived this bizarre woven silk for Coco Chanel," says fabric maker Brunschwig & Fils of *Amphora Damask*. The green is the original color used.



RIGHT: Richly hued, with raised patterns of textured gold, *Damasco Borgia* is a Clarence House reproduction of a late-17th-century Italian document fabric. It is offered in three other color schemes.

She is as in a field a silken tent
At midday when a sunny summer breeze
Has dried the dew and all its ropes relent,
So that in guys it gently sways at ease.

THE QUALITIES celebrated by Robert Frost in the sonnet in which he compares the grace, flexibility and protective qualities of his wife to the flowing folds of a silken tent anchored in a grassy field are represented this year by the woven fabrics in many showrooms. With the revival of traditional tastes and period styles, the sometimes heavy tapestries, damasks and brocades that customarily come to mind as woven fabrics have been most in evidence, but the aristocrats of the genre, the woven silks, are also gracing showrooms more than ever.

Brunschwig et Fils's *Amphora Damask* combines the weight and authority of a tapestry with the sinuous sheen of silk. It also has a tapestry's romantic history. First adapted in France in the 1920s from a foliage-patterned Indian fabric, *Amphora Damask* was made into an Art Déco statement of yellow and poison green especially for Coco Chanel's apartment. She used it on big lumpy club chairs in which, one can imagine, twenties glamour figures such as her lover, the duke of Westminster, and long-legged flappers sat, the latter perhaps catching their silk stockings on the texture of the heavy weave.

With two other new woven silks, Brunschwig runs the gamut from the textured raw-silk look to a delicate and filmy iridescence. *Mangalore Silk Stripe* is a handwoven fabric from India in which the four colors of the stripes are softened and made more

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continued from page 230



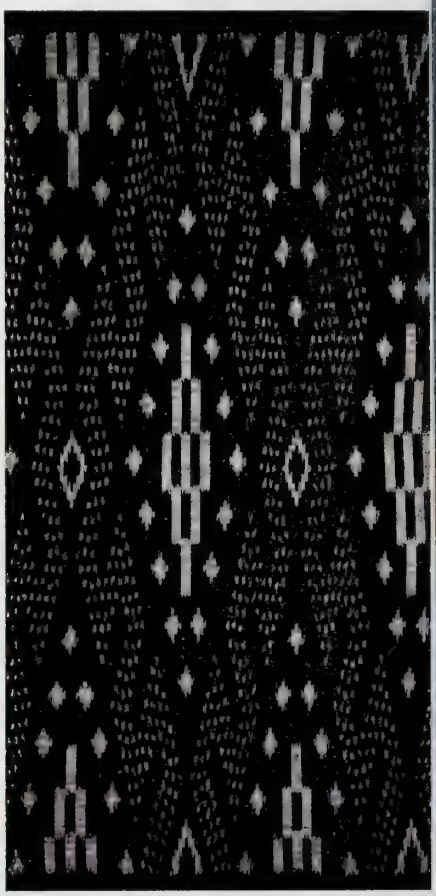
LEFT: An Italian design dating from the 17th century, Lee Jofa's *Pavia Damask* silk covered a Chippendale chair that sold at Sotheby's last year for more than $1 million. RIGHT: Part of Manuel Canovas's Ikat Silk Collection, *Sukotai* is produced in Thailand. Each silk thread is predyed and then handwoven to create the geometric design.



RIGHT: The silk for *Colette* is dyed before being woven on a bar loom in a Suffolk, England mill. "That's how the uniformity of color and high quality are maintained," says Osborne & Little.

tactile by undyed yarn. This rustic look is the wholesome country cousin to *Felicia Silk Plaid*, taken from an eighteenth-century petticoat fabric in the Brunschwig archives.

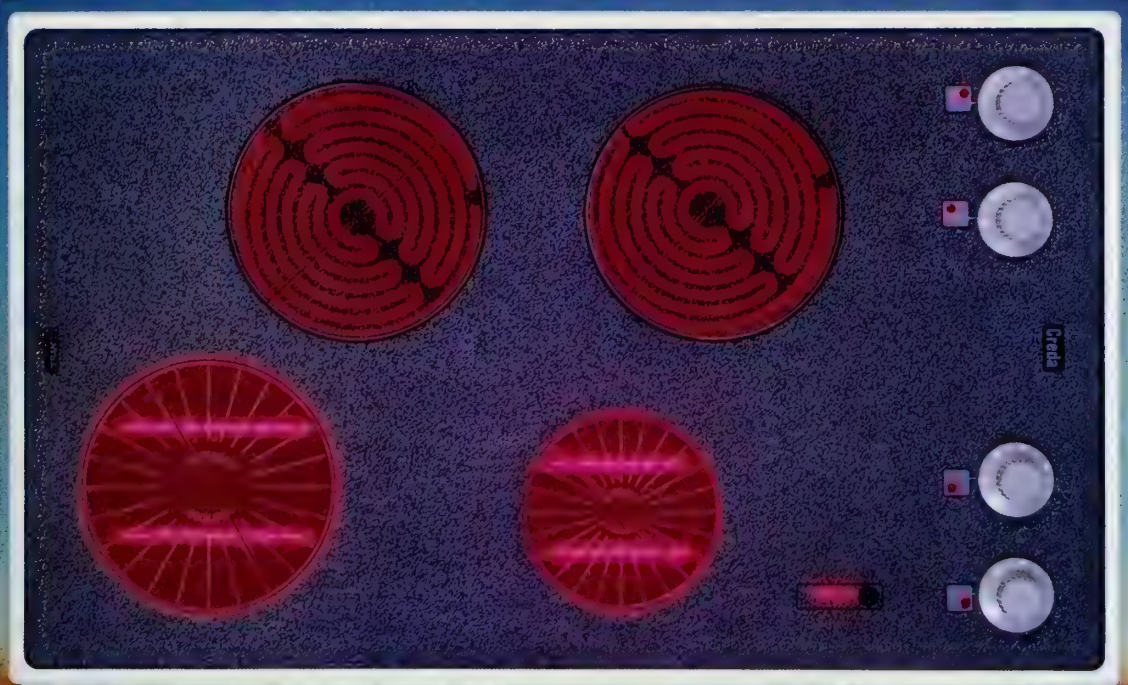
Clarence House, also imaginative archivists, have revived the grandeur and formality of old brocades with *Damasco Borgia*, a silk of textured gold patterns set against scarlet—fit for the robes of the Borgias themselves. Another imperial conceit at Clarence



House is the complicated weave of *Dragon Empress*, taken from a robe once worn at the court of China's Empress Dowager Tz'u-hsi in Beijing's Forbidden City. Although the original was silk, *Dragon Empress* is not (silk would have been prohibitively expensive), but with its bold combinations of pink, orange and lime green, it is a lively re-creation of the kind of formal tapestry that once conveyed absolute power.

continued on page 238

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Aristocrats of the Genre—Woven Silks
continued from page 234

Paralleling Brunschwig's revival of Chanel's damask, Clarence House has recreated a woven starburst of Art Déco design that was made in France in 1924 as a theater upholstery. Clarence House calls it *Mistinguette*, after the great French music-hall singer, Mistinguett, who epitomized Folies Bergère pizzazz and whose career eventually declined when she came into competition with a little American girl named Josephine Baker. Clarence House then goes one step further into twenties and thirties fantasy with *Jaguar*, a deceptively simple and classically elegant silk velvet decorated with jaguar spots.

Osborne and Little, an English firm with a new showroom in New York, was founded in 1967 by two brothers-in-law, banker Sir Peter Osborne and graphic designer Antony Little. Increasingly known for flights of graphic fancy based on traditional themes (Osborne and Little have hired dress designer Zandra Rhodes to create fabrics for them), the firm has also recently begun producing silks woven by a subsidiary firm, Tamesa. In *Carmen*, a muted stripe alternates with a glossy one of rose, mauve or gold. The colors in each combination are light but definitely formal. With *Colette*, a uniformly colored silk distinguished by a thin ridged stripe of the same color, Osborne and Little accompanies Brunschwig and Clarence House on their journey into 1920s French glamour.

Lee Jofa, the venerable fabric firm known for its chintzes, has returned to those roots in a grand way, offering several silk damasks and cut-silk velvets that are handwoven today on nineteenth-century looms. Richard Humphries, a young English designer and weaver, operates the looms at his De Vere Mill at Castle Hedingham. He rescued the looms when the last commercial handweaving mill in England closed in 1971—a termination that would have completely ended any handweaving in England. Humphries is a purist who created a market by offering to reproduce historical fabrics for England's stately homes. Now, with *Pavia Damask* and *Hampton Court Palace Damask* woven by Humphries, Lee Jofa has captured the true figured-silk grandeur once known only at royal and imperial courts. *Pavia Damask* was authenticated in contemporary auction-house terms last year when it was chosen as upholstery for an eighteenth-century Philadelphia Chippendale wing chair that sold at Sotheby's New York for more than a million dollars—at the time the highest price ever paid for a piece of American furniture.

Lee Jofa has some lighter (in weight and in terms of historical associations) silk plaids that are old

continued on page 240



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Aristocrats of the Genre—Woven Silks
continued from page 238

standbys for the firm but have a new appeal today. *Venetian Silk Plaid* is a closely barred tartan, and in claret and teal it has the happy feel of the Victorian tartans created in the 1860s when chemical dyes, newly developed, released designers from the more sober hues of vegetable dyes into exuberant experimentation.

Finally, a sense of pure geometry is found at the showroom of Manuel Canovas, the innovative French designer who believes that "color is an unexpected luxury, the dimension which brings joy," and whose work is always a completely modern interpretation of varied design sources. Silks such as *Yom*, *Sukotai* and *Lipton* are partially colored and then woven as in the Southeast Asian process known as ikat. These silks, with their nubbly feel and cool geometries, have no relation to traditional expectations. *Lipton*, for instance, features a green flame-stitch design. Thus the name, with its connotations of a homey cup of tea, is confounded by the bright, jagged tongues of green, which in turn is so different from the colors usually used in flame stitch. The geometry of *Yom* is regular in wide-spaced stripes, yet punctuated with bands of a jagged ikat design.

Canovas seems, time and again, to take the traditional French fascination with style and turn the elements of design inside out, using a bit from one source here, a bit from another there, almost the way contemporary architects are using bits and pieces of historical styles in fresh combinations in their buildings. Canovas's interest in color and in the designs of Eastern and primitive societies has inspired silks he describes as having "the simple beauty of things whose only affectation is their material." Those deceptively simple silks, with no overtones of court or Chippendale chairs or ladies' summer dresses, simply celebrate the most luxurious material known to the Western world since Marco Polo returned from China with the first lengths of fabric nearly a millennium ago.□

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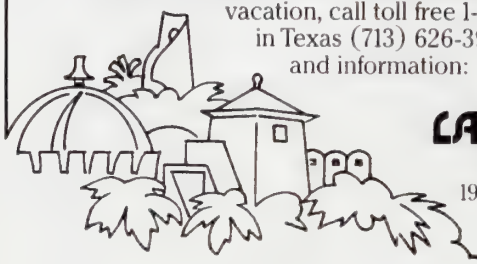
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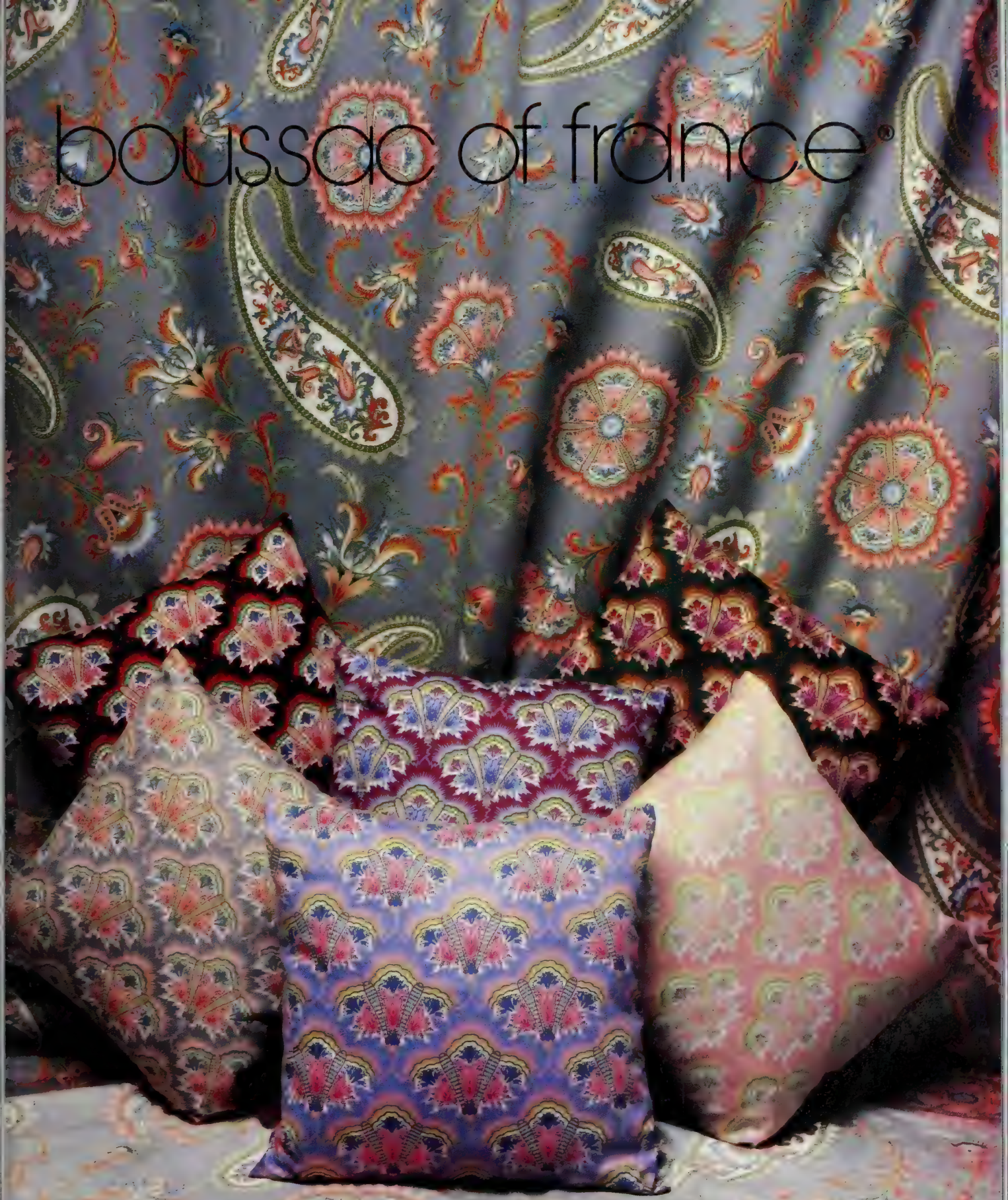
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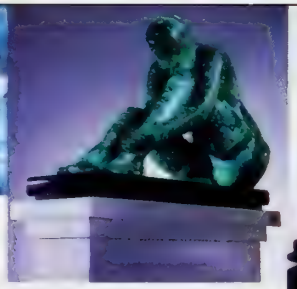
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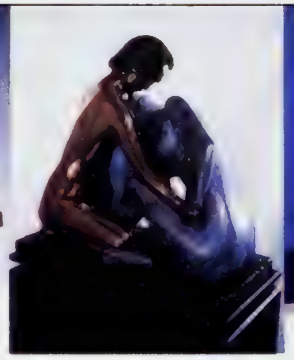
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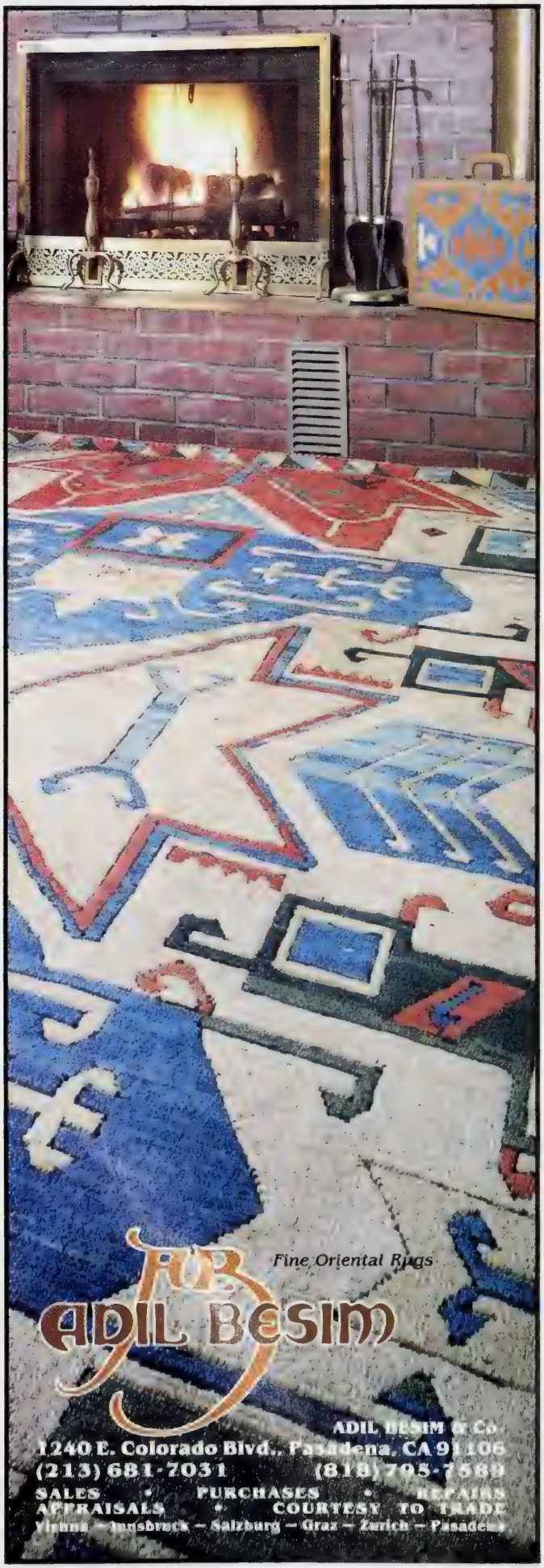
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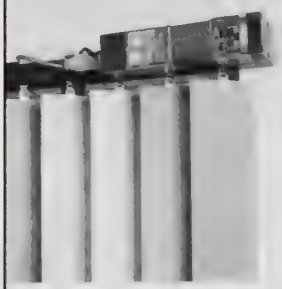


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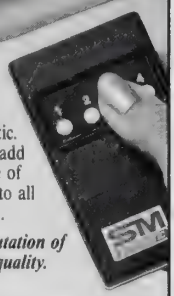
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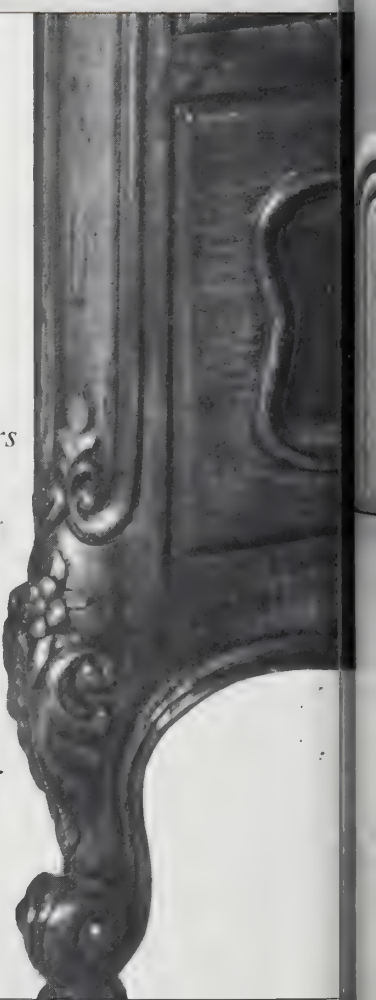
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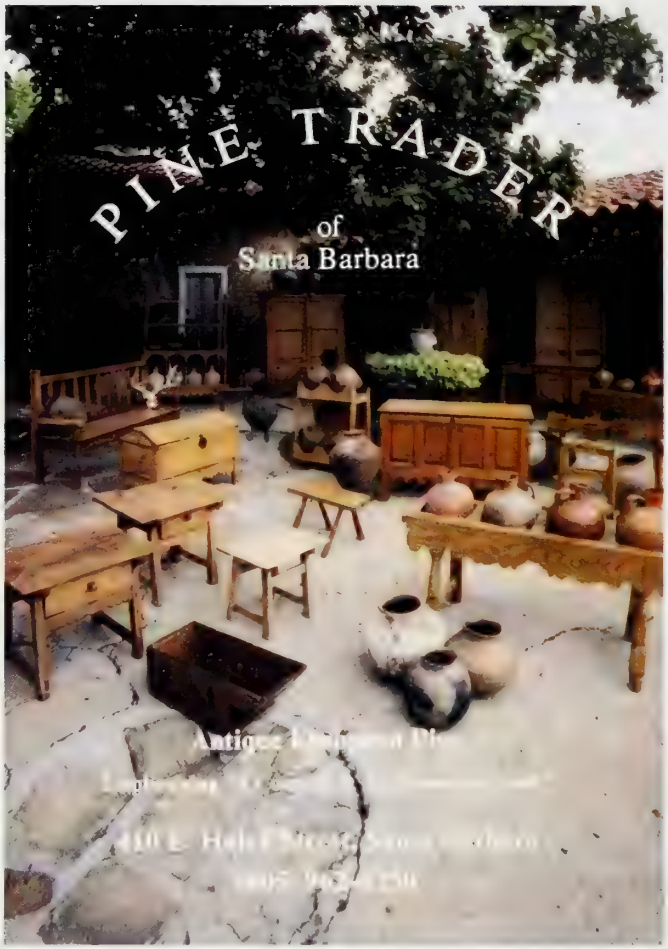
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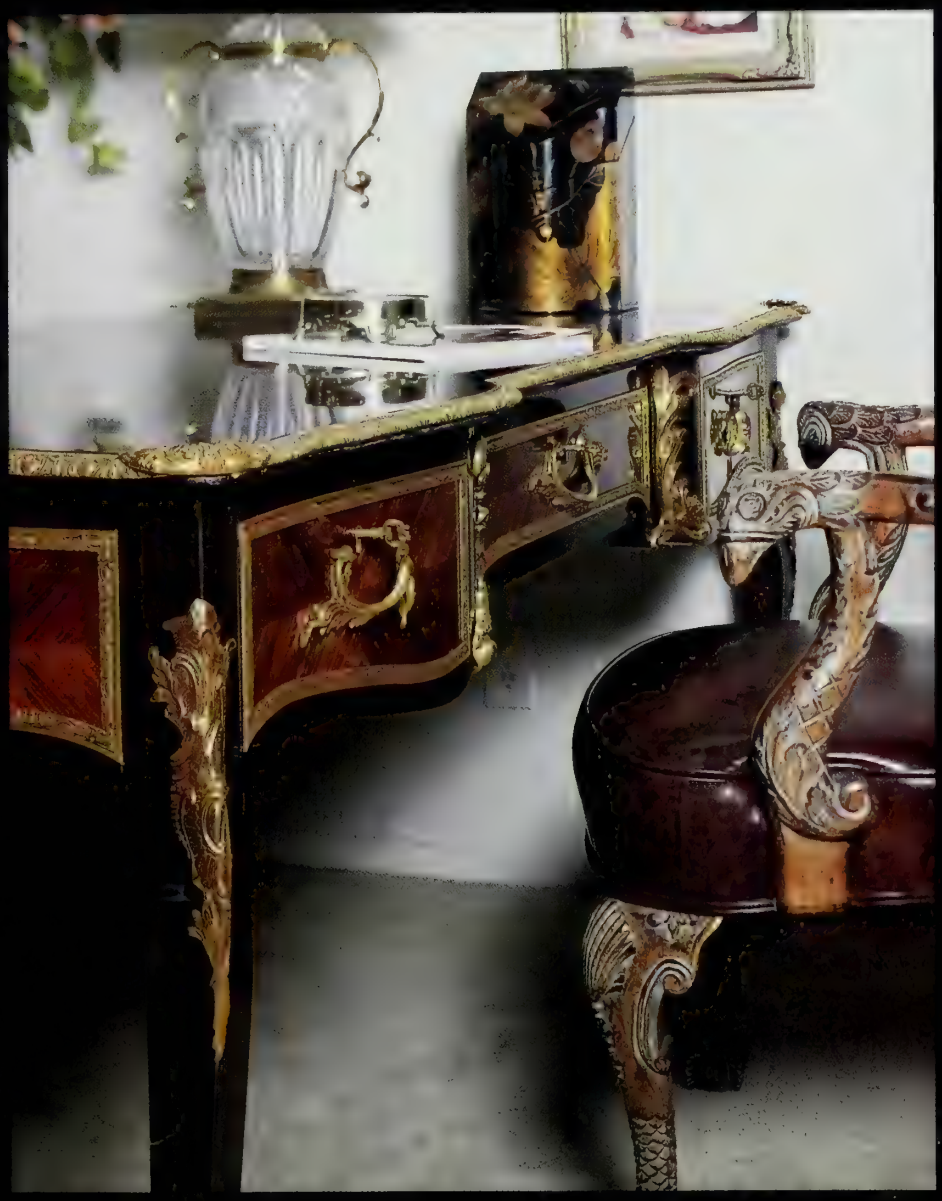
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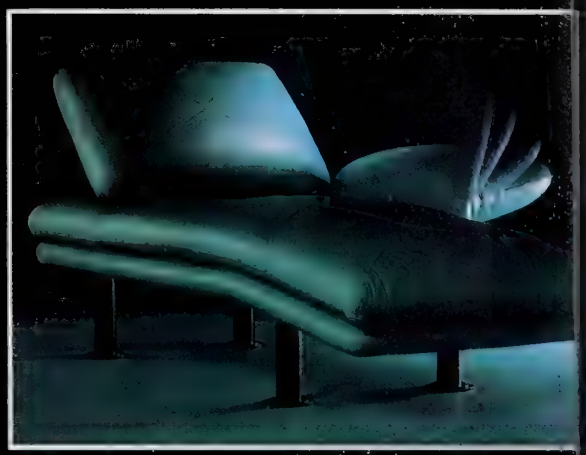
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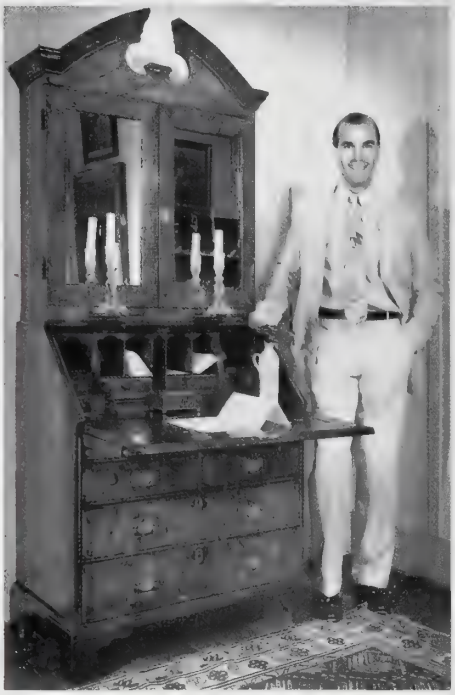


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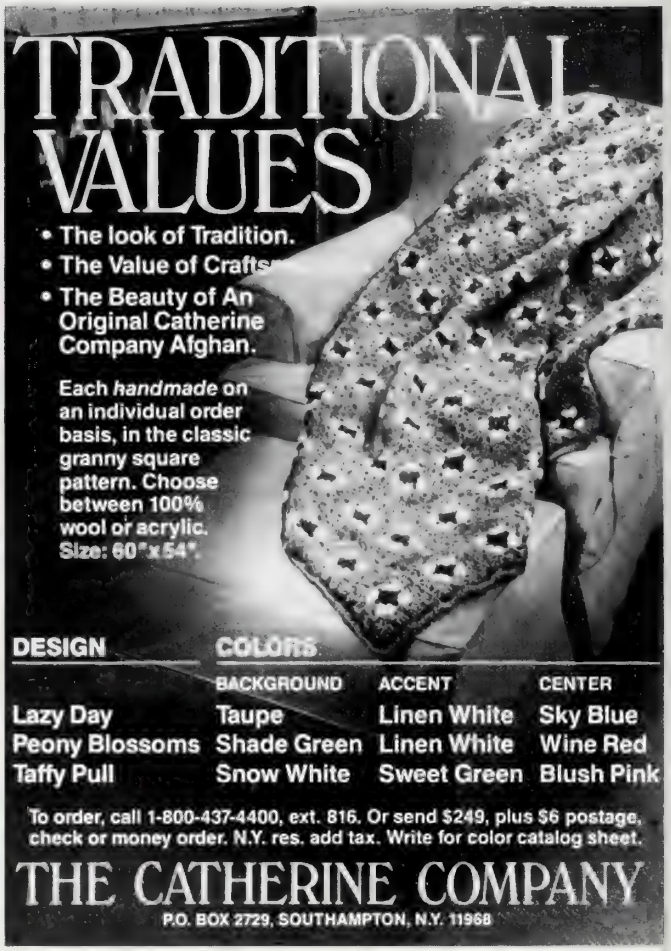
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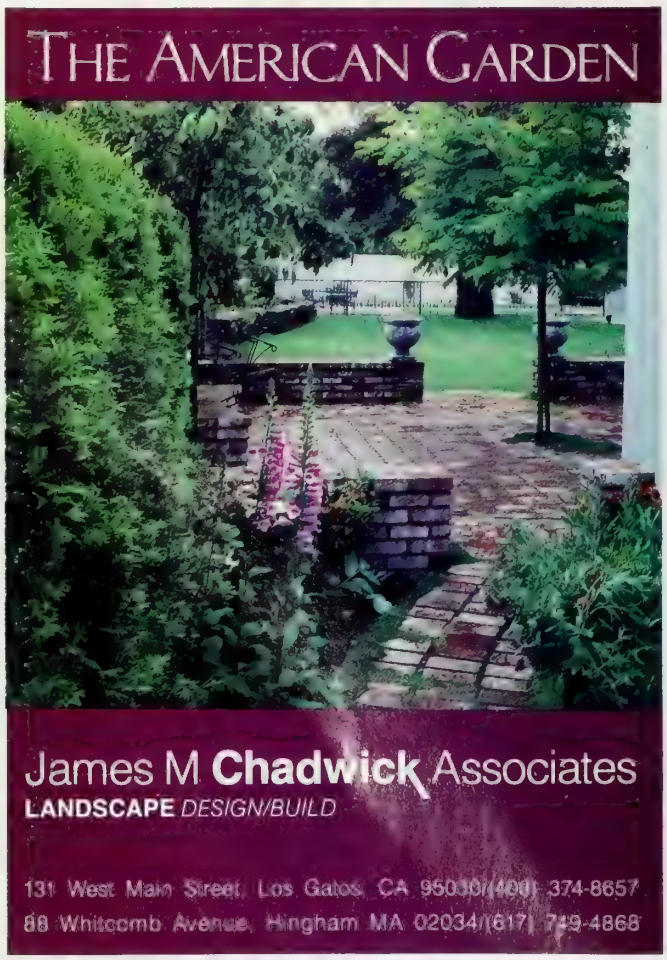
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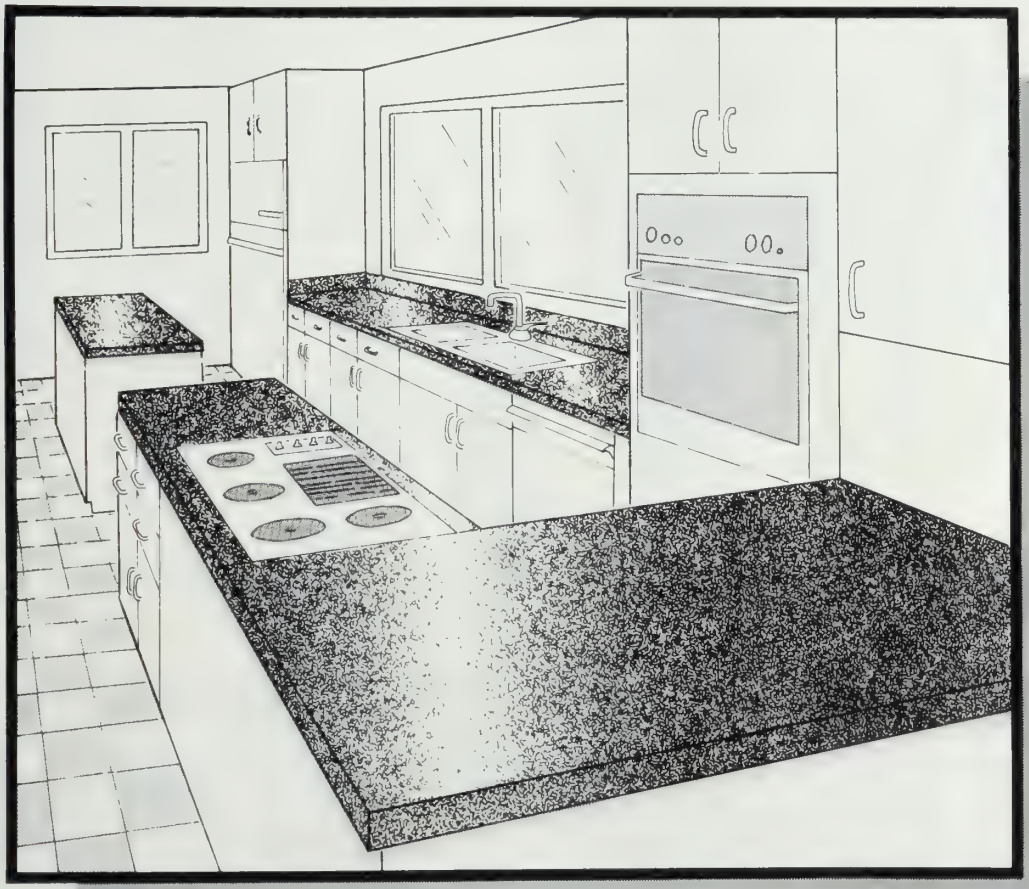


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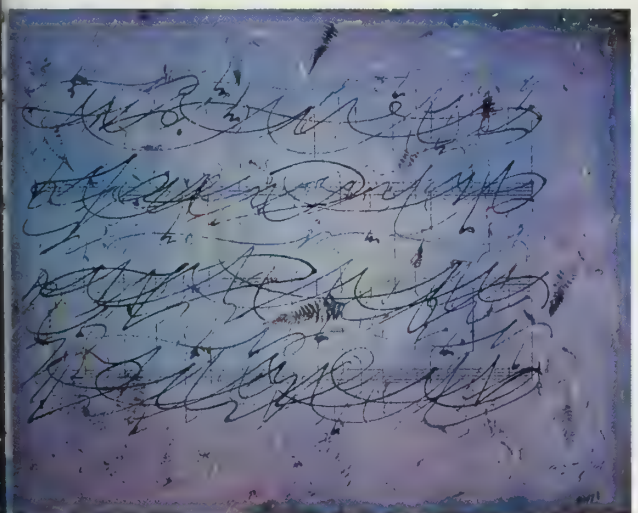


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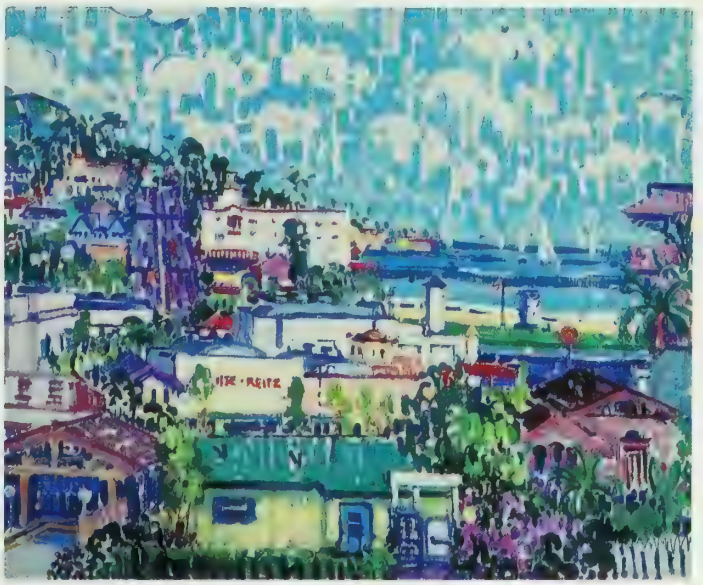


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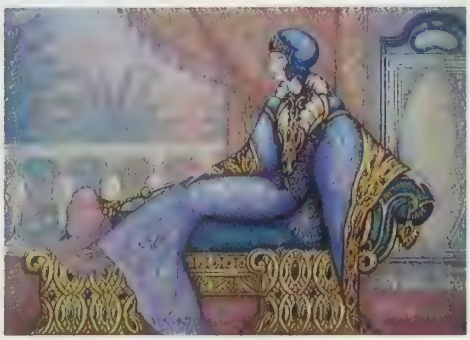
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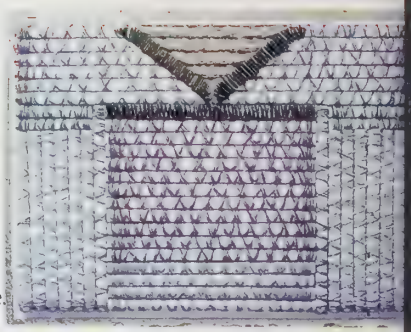
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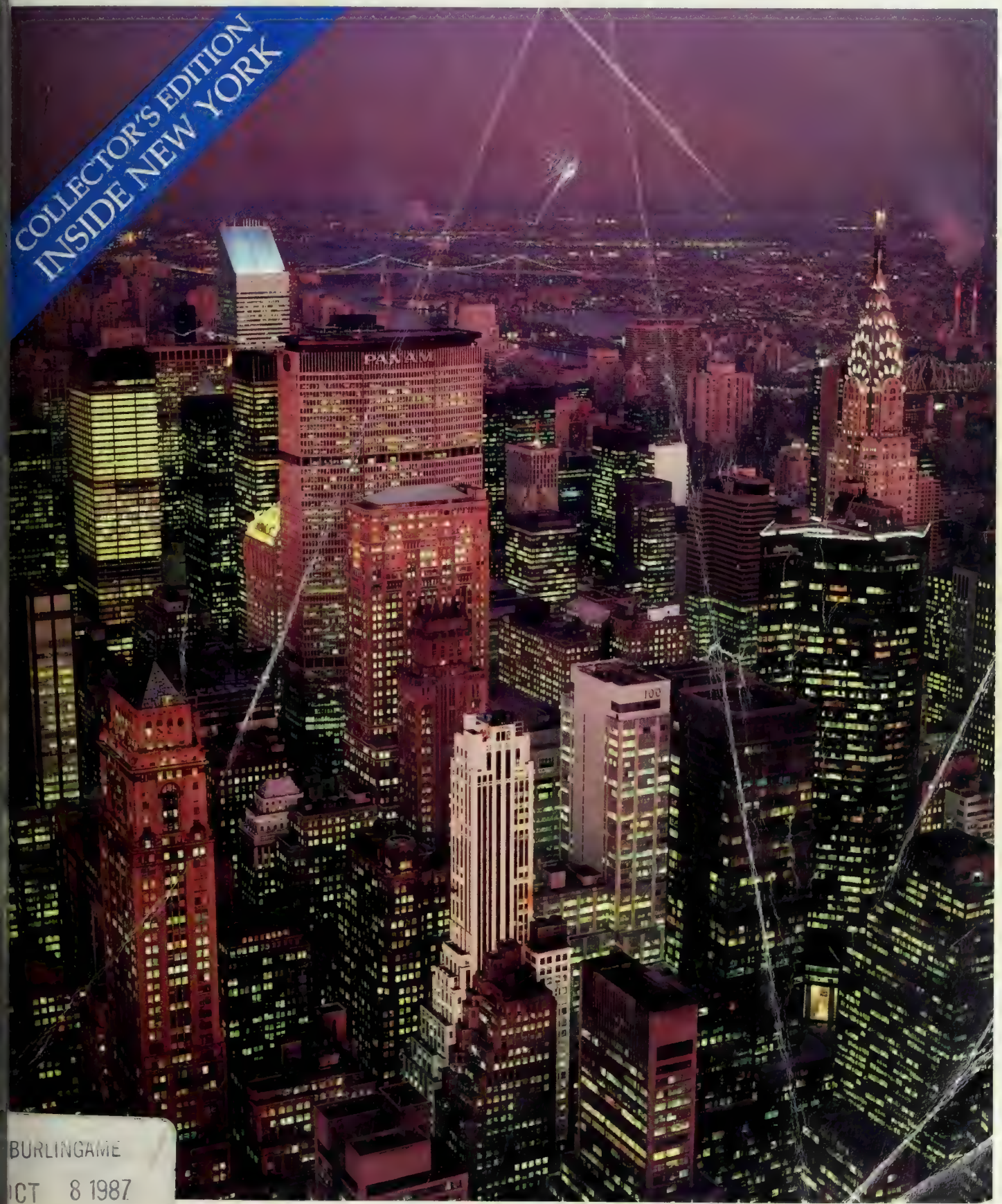
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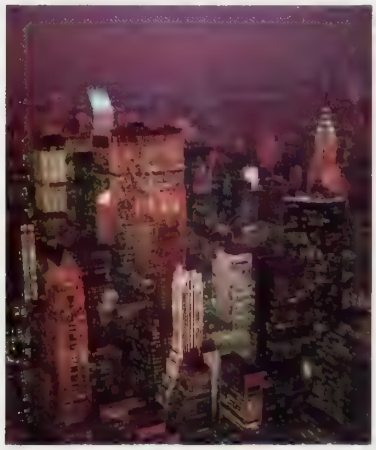
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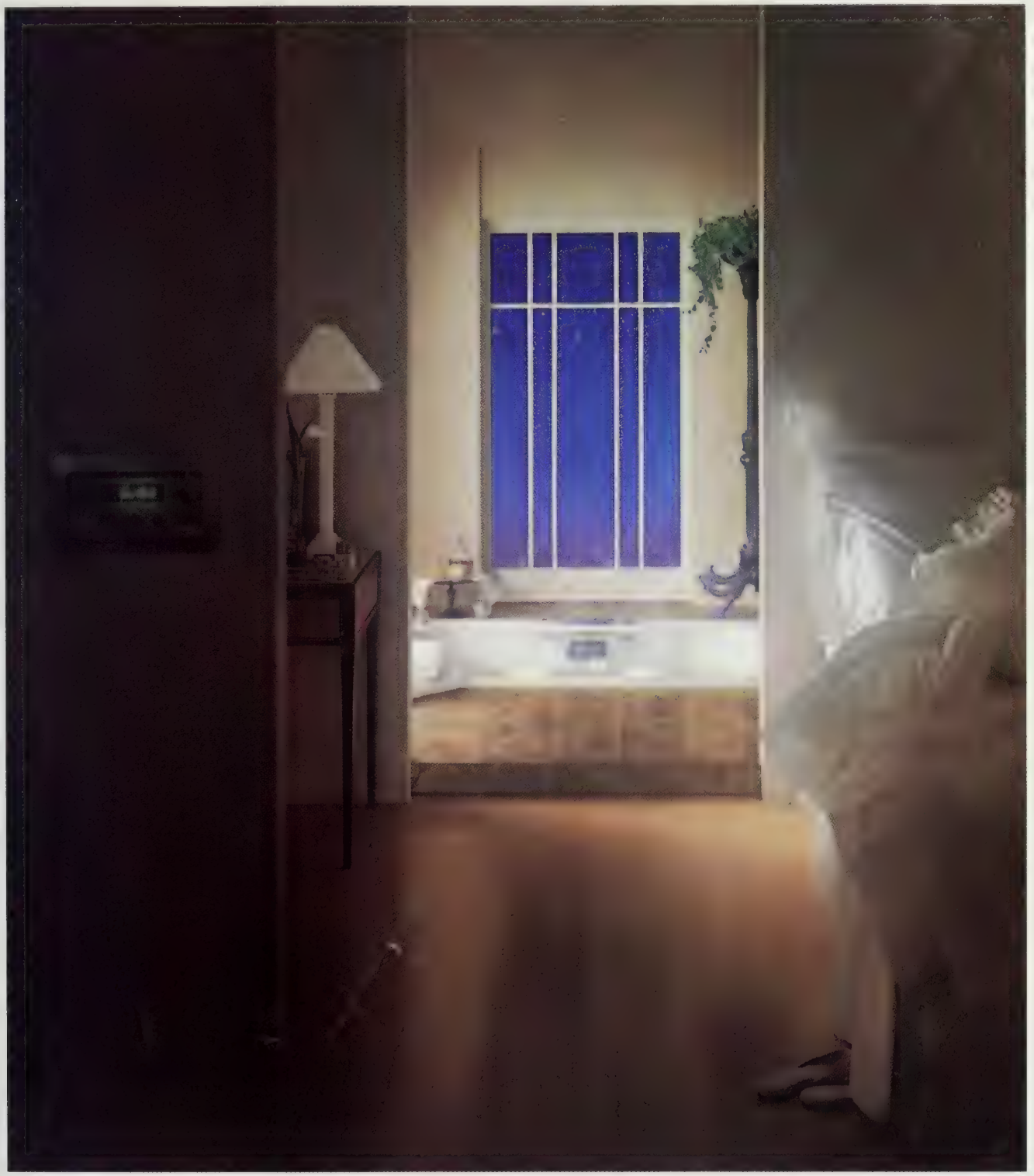
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SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $55.95. Single issues in the U.S.A.: $4.50; $4.95 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 10040, Des Moines, Iowa 50340. Direct nonsubscription correspondence to editorial office.

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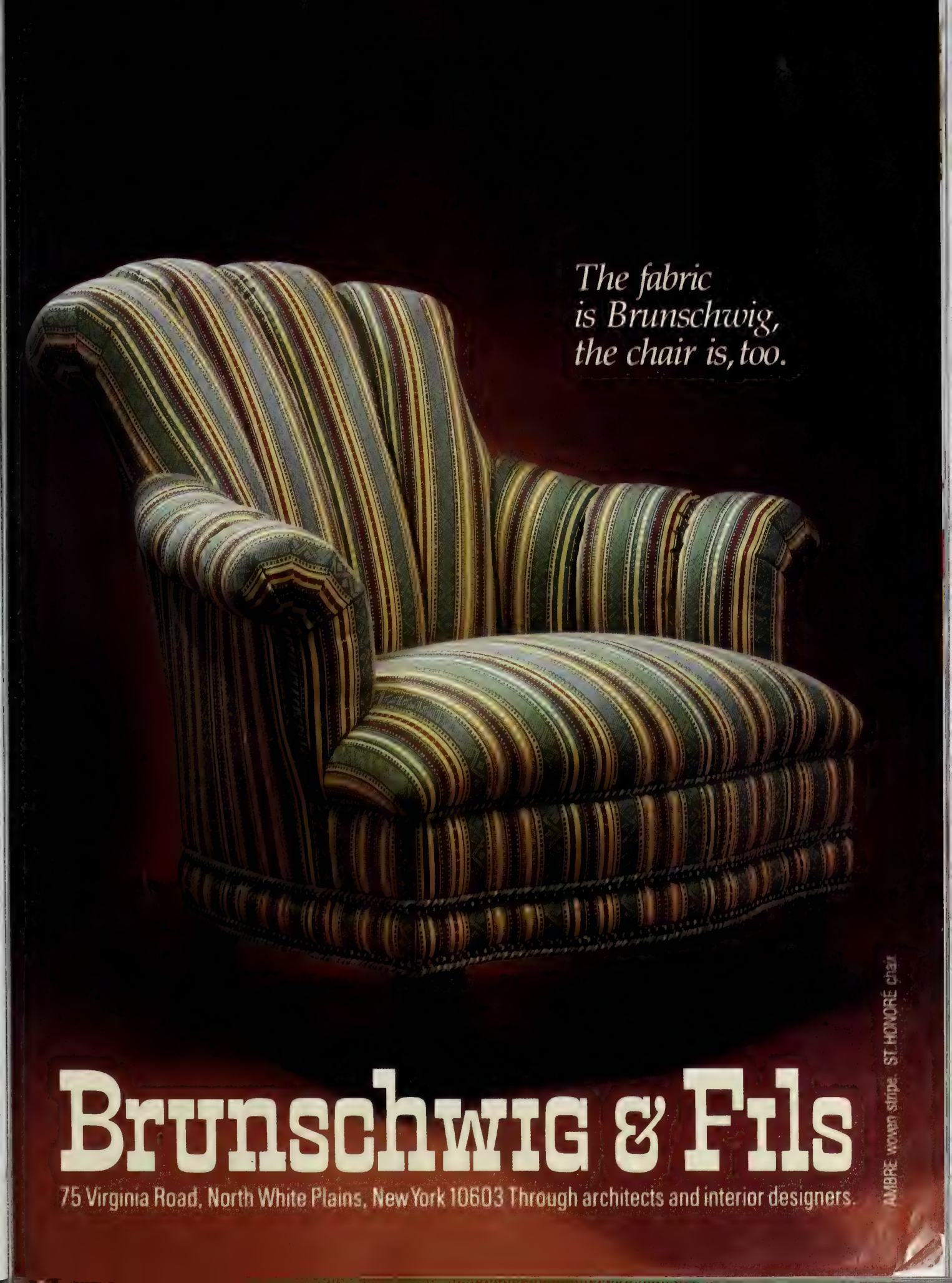
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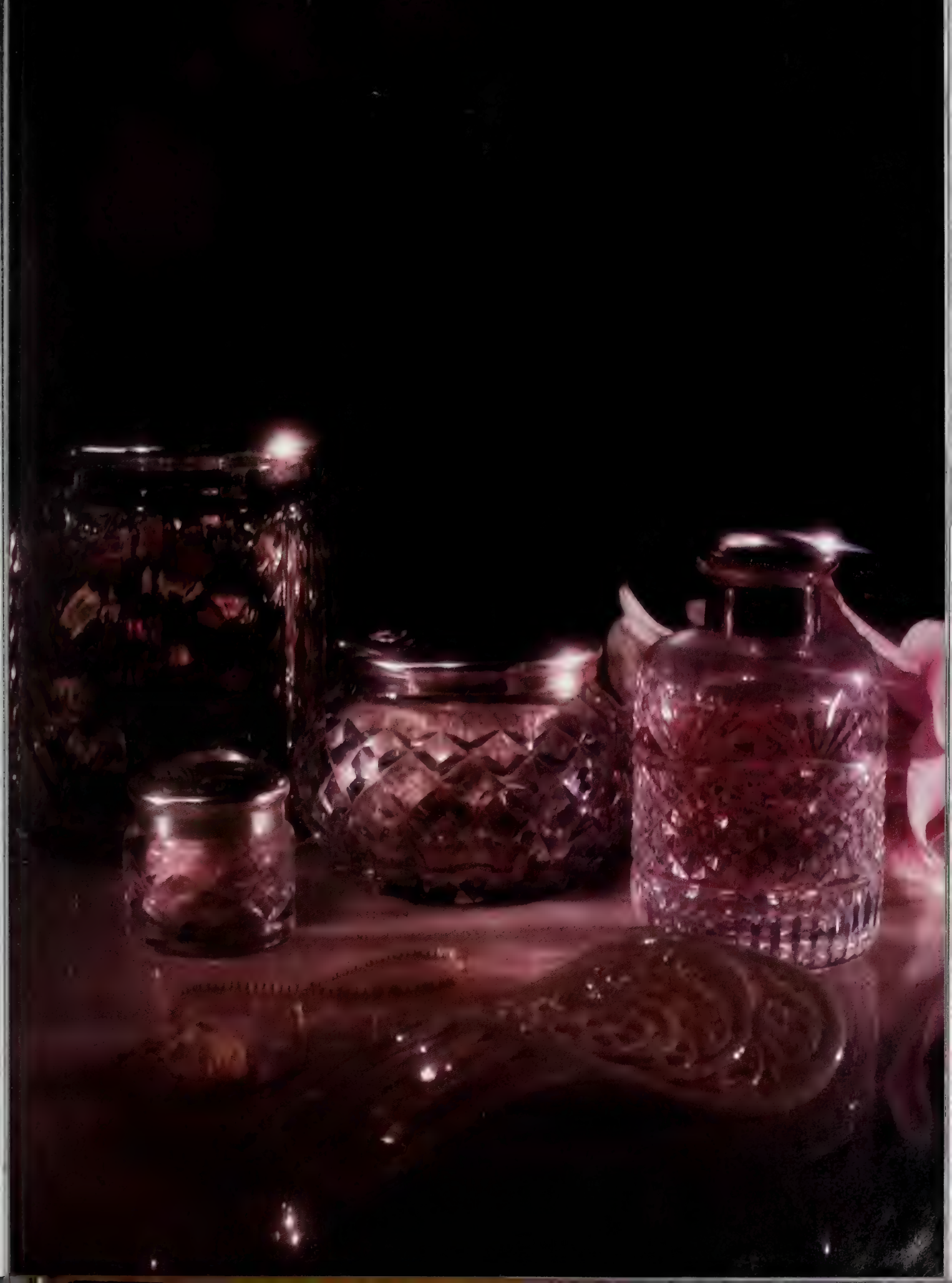
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

Thank you for your marvelous issue on country houses (June 1987). I was interested to read Mrs. Harcourt Amory's description of whalebone "mortgage buttons," which were put in a newel post to show that the mortgage on a house had been paid. Mrs. Amory said she had only seen them in Nantucket, and that perhaps they may exist in Martha's Vineyard. She may be interested to know that plain buttons of ivory were used for the very same purpose in a number of the grand plantation homes from before the Civil War in Louisiana, particularly in the Feliciana parishes. I think a few can also be found in some of the antebellum houses along the River Road, which runs along the Mississippi between New Orleans and Baton Rouge. It seems intriguing that these ivory buttons should be found in places so disparate as the Deep South and New England.

David Snyder
New Orleans, Louisiana

I must comment on the article "Odyssey by the Bay" in your July 1987 issue. Herb Caen's San Francisco apartment is truly unique and beautiful, the photos are great, and the text, by Caen himself, is very entertaining. Keep the steady flow of superb articles coming.

Christian T. Mydon
Youngstown, Ohio

I found the Manhattan apartment featured in your July issue ("East Side Story") too sterile and altogether typical of Manhattan modern design. Apparently the clients wanted a space decorated for them in the current style without becoming personally involved. They surely got what they asked for—a clinically decorated space instead of a lovingly decorated and livable home. In contrast, I enjoyed your coverage of Badminton House and Montaigne, whose designs have withstood the test of time and whose occupants love their houses and histories.

Steven M. Gruber
New York, New York

John and Janet Wallach's American folk art collection is a striking addition to your July issue. Each time I page through the feature, I find another piece to enjoy. And Christopher Buckley's text captures the spirit of the Wallachs and their wonderfully expressive art.

Wendy Miller
Baltimore, Maryland

The July cover of *Architectural Digest* (Robert Graham's *Stephanie and Spy* in Andy Williams's New York apartment) leaves me cold. It is in poor taste, especially for your magazine. Considering the many beautiful locations and gorgeous houses in the world, I am shocked that one could choose this subject for a cover.

Mrs. Leonard Bridge
Grand Rapids, Michigan

I could not help but notice the parallels in the work of architect Ricardo Bofill and artist Richard Haas, both presented in your July issue. Each strives to change and beautify the urban environment through his work—Haas in the illusionistic murals he creates, and Bofill through his housing projects. Their work has awakened me to the possibilities for revitalizing our urban areas.

Douglas R. Austin
Pittsburgh, Pennsylvania

I was pleased to see Richard Ford, nominated for this year's PEN/Faulkner Award for Fiction, as the writer of your July feature "Montaigne's Invitation to the Past." Thanks for an exceptional article.

Michelle Davis
San Francisco, California

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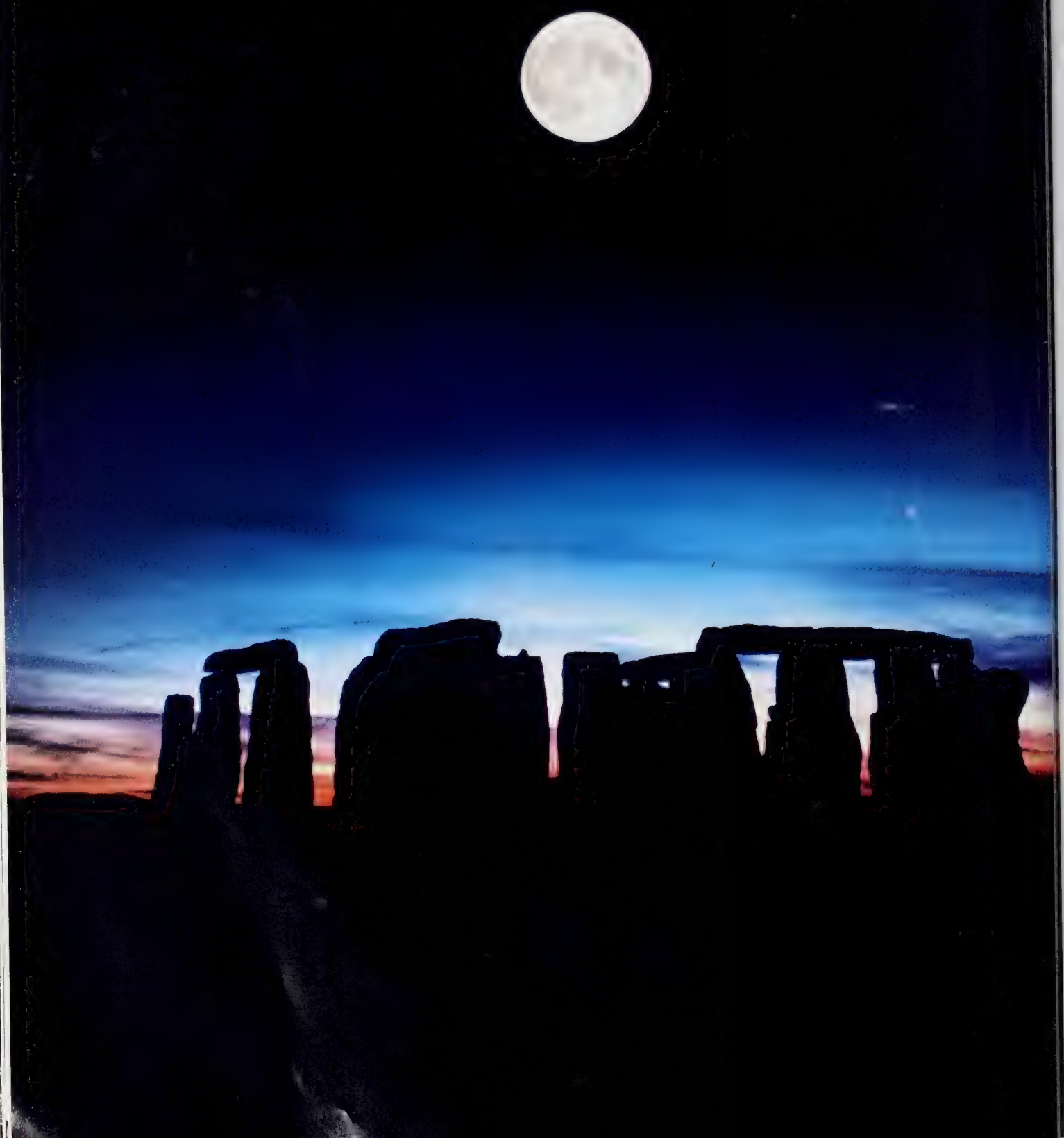
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PEOPLE ARE THE ISSUE


JOHN BRYSON

The end of the year is almost here—time to think about holiday gifts. This year we gave Architectural Digest subscribers, with our compliments, several "gift" supplements—among them, Architectural Digest Travels and the new Architectural Digest Architecture. In addition, subscribers received three special Collectors' Editions of the magazine—the January International issue, the June Country Houses issue, and this month's Inside New York. Of course, there were also our regular issues featuring today's top designers; articles by writers such as Robert Hughes, Dominick Dunne, James Baldwin, Louis Auchincloss, Kurt Vonnegut and John Fowles; and exclusive views of the world's finest interiors. As you review the year with Architectural Digest—and the current issue—consider the possibility of giving a gift subscription this season. (You'll find forms in the back pages of the magazine.) And if you don't give the gift of an AD subscription, do give another magazine. Any magazine will be a monthly reminder of your good wishes.

Paige Rense

Editor-in-Chief


JAIME ARDILES ARCE

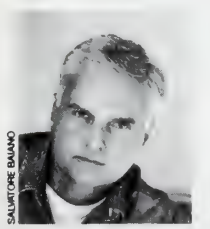
Lyn Revson


FELICIANO

Mark Hampton

Lyn Revson's Beaux-Arts Address

Subject of Andy Warhol silk-screen portraits and a famous *Vogue* photo taken in a Norell dress, Lyn Revson has a well-documented sense of style. When Mark Hampton was selecting furnishings for her apartment, he heeded her preference for "an atmosphere as timeless as her favorite Norell dresses, some of which are twenty years old." Nor have her abilities as a hostess gone unnoticed, so her self-description as a "homebody" is rather surprising. She also plays tennis, travels and serves on the boards of the National Conference of Christians and Jews and N.Y.U.'s Tisch School of the Arts. But when solitude beckons, her favorite sitting room is designed so that she can shut out the city at will. "During a recent fire across the street," she says, "I could see what was going on, but I couldn't hear a thing." *See page 130.*


SALVATORE BALIANO

Arthur Smith

Venice-on-the-Hudson

"They were still pulling down the West Side Highway when I arrived," says Arthur E. Smith, who must have felt like a pioneer when he left his uptown address some five years ago for a two-level penthouse apartment atop an old U.S. Customs building near the docks of the Hudson River, where many old warehouses are being renovated. "I knew this place was for me the minute I walked in the door," says Smith. "I had to correct some of the architectural faults, but I left certain things as they were. It was a loft, after all." The designer actually reorganized the entire two floors. He built positioning walls and widened the staircase, carving distinctive rooms from standard-issue spaces. Once primarily the domain of seafarers and longshoremen, the loft retains a certain mystique. "It's just as appealing when I'm alone as when it's filled with people," says Smith. "In fact, I never feel lonely here. It must be the ghosts sitting in my chairs." *See page 140.*


PETER VITALE

Juan Pablo Molyneux

A Civilized Intuition

With a family tree that can be traced back to William the Conqueror, it's no wonder Juan Pablo Molyneux feels his background influences his work, especially when he's designing interiors for himself. He and his wife recently moved into a Manhattan town house from another apartment nearby. "My best client is my wife," states Molyneux, who has also been trained in architecture in both Europe and South America. "Maybe that's why I love moving. But Pilar doesn't." Although he confesses to "a lot of disagreements" when trying to decide on colors and fabrics, "what we first come up with is what we end up doing. I don't know why," he laughs. "I feel very at ease in grand interiors, and Pilar makes them cozy and chic. Our homes are always very, very alive." *See page 148.*

continued on page 36


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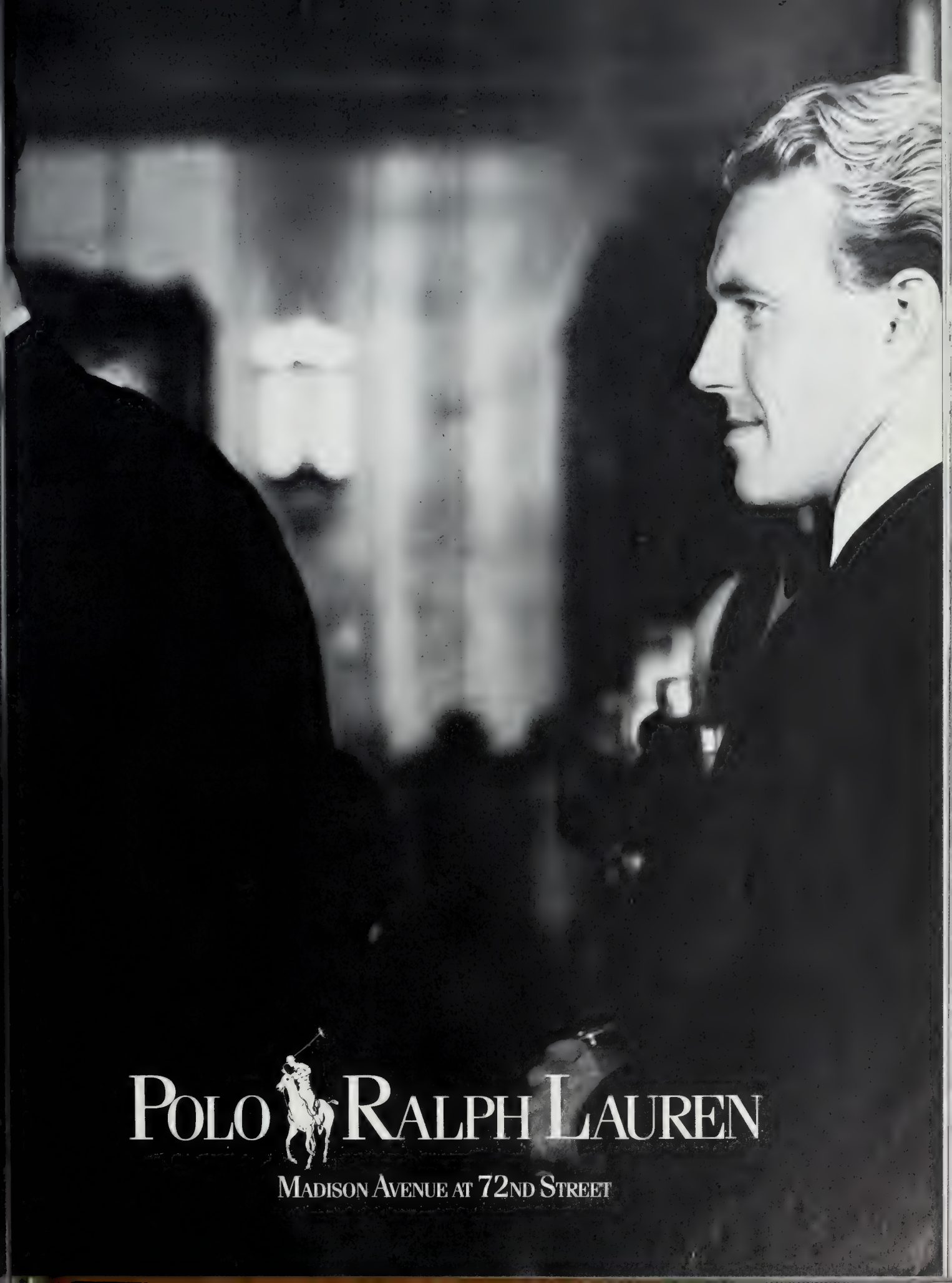

RALPH LAUREN



POLO


RALPH LAUREN




POLO RALPH LAUREN
MADISON AVENUE AT 72ND STREET

continued from page 16


MICHAEL O'BRIEN

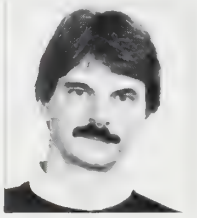
David Laurance

On Riverside Drive

Among designer David Laurance's many projects this year has been the restoration of a West Side town house, as well as work on a castle in Europe. "Though most of my projects are in New York, I'm working all over the world," he says. Despite his extensive traveling, he's currently designing a New York pied-à-terre and a country house for himself. In addition, he's developing a line of fabrics that will be available to the trade next year, and a book on decorating is in the works. "It's not a how-to," he explains, "but a discussion of design philosophy to help people develop their own styles." *See page 156.*



Robert Bray



Michael Schaible

Dramatic License

"We wanted to capture the mood of the thirties," says Robert Bray of the apartment he and his partner, Michael Schaible, designed for a well-known New York author and playwright. "We drew ideas from the period but approached it in a more conservative manner, using materials typical of the thirties, like stretched cowhide, and punctuating them with just a few Art Déco pieces." Because the writer works at home, it was important for the designers to know how he starts his day. To that end they created a room with gym equipment, sauna, fireplace and a small kitchen. "We're not sure what to call it," says Bray. Adds Schaible, "The architectural detailing was a main concern, along with opening up the spaces. It all came together. The entire apartment is now like one big breezeway." *See page 164.*


PETER VITALE

Augustin Paege

The Box Tree Hotel

The Box Tree Hotel on East 49th Street, an intimate, fifteen-suite hotel, is a very personal statement by owner Augustin Paege, who wanted this "small Versailles" in the heart of Turtle Bay "to be the most beautiful small hotel anywhere." Aristocratic, grand, idiosyncratic—these are only a few adjectives that begin to describe this flowering of Paege's imagination. Trompe-l'oeil panels, elaborate fireplaces and gold leaf abound. Helping to visualize Paege's fantasies was artisan/designer David Mills, who drifted into carpentering by designing bookcases for friends long ago, "to avoid starving in a garret." Mills works without set plans, since blueprints and sketches are too rigid for this improvisational pair. Even the way Paege determines fixed suite prices at the Box Tree is unorthodox: "I'll spend a night and have breakfast in each suite. And after breakfast I'll ask myself, 'Now what was that worth?' I don't want any guest to feel ripped off." *See page 170.*


HARRY BENSON

Beverly Sills

Architectural Digest Visits: Beverly Sills

"My singers know they have a sympathetic boss, someone who has missed enough high notes herself not to consider it the end of the world," says Beverly Sills, who took over as general director of the New York City Opera in 1980. "I remember doing a performance of *The Magic Flute* (singing the Queen of the Night aria), reaching for a high F—and nothing came out. I would have taken a flat one or a cracked one—anything! I stopped cold and burst out laughing, right in the middle of a performance." Although the rigors of running an opera company present a new set of problems, much of Sills's gratification these days comes from nurturing and protecting her family of singers. "What's so great about the City Opera," she says, "is that it's a real family. You get no big ego trips here—no temperamental fits. Here you'll find members standing in the wings cheering a debuting artist on, or protecting an artist who may be in trouble. It's very heartwarming." Gratification also comes from the balance of the relaxed environment she and her husband have created in their New York apartment. *See page 184.*


JAIME ARDILES ARCE

Barbara Bergreen

Past Perfect

Bernard and Barbara Bergreen, like countless other travelers, fell under the watery spell of Venice. But rather than leave its mysteries behind, the Bergreens decided to recreate its spirit in their Manhattan apartment, and at Portantina, Barbara Bergreen's Madison Avenue shop. The store, which stocks hand-embossed velvets and decorative objects imbued with the romance of the city, was designed to resemble the *androne*, or hallway, of a Venetian palazzo. "Like our apartment, the overriding theme of Portantina is putting old things in a modern setting, which enhances the significance of both," says Barbara Bergreen. An occasional awestruck visitor will say, by way of a compliment, "It's just like a museum!" Bergreen smiles politely on hearing the remark, and after the visitor leaves she says, "Oh, I hope not." Set off from the bustle of Manhattan by its classic façade and recessed entrance, Portantina lures passersby with the promise of surprises within. "There is a definite feeling of remove," she says, "from the street and, for that matter, from the rest of the world." *See page 190.*

continued on page 40

"...people are placing more emphasis on the unique as they seek to move away from the commonplace."

–R. H. Bruskin Associates



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continued from page 36


PETER VITALE

Renny Saltzman

Artful Tradition

Communication and understanding are integral elements of any designer's work, and Renny Saltzman and his clients were fortunate to have shared both. "In summer, we live in the same community in the Hamptons," says Saltzman of the friends for whom he designed an apartment on the Upper East Side. "We socialize in the same groups, belong to the same tennis club—our lifestyles are similar." Their easy rapport is reflected in the grace of the final result. "Houses have to be, most of all, comfortable and individual," Saltzman says. *See page 200.*


NED PHILLIPS, JR.

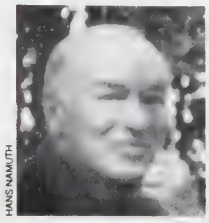
Marlo Phillips

A Place for Roses

From moment to moment, florist Marlo Phillips variously refers to the tiny Manhattan apartment she occupies with her husband, Ned, and her three teenage children, as Edwardian, Venetian, Rococo, Victorian, medieval or eighteenth-century Parisian—with more than a touch of the surreal. Yet she has channeled these myriad references and her magical imagination into a highly cohesive, bold design. Luxuriant and governed by a keen sense of color, it is not unlike her signature bouquets. "A home should read as a complete art form," says Phillips. "Every single thing must go together." In this case, that means everything from crisply contemporary Italian lamps to a bowl filled with potpourri, miniature violins and tiny 19th-century children's flower books. For evening entertaining, light from hundreds of votive candles in small bronze cups flickers from every surface. *See page 206.*


HANS NAMUTH

Robert Fizdale


HANS NAMUTH

Arthur Gold

Composition for Two

Robert Fizdale and Arthur Gold are many things to many people. Duo-pianists for nearly four decades, they are now writers as well as noted cooks and enthusiastic travelers. But to themselves they are "visual people with acquisitive natures," says Gold, adding, "We love to bargain and we've gotten rather good at it." Many of their objects were collected on European concert tours, and some have interesting stories attached to them. For example, a statue by Sarah Bernhardt (about whom they are writing a biography) was acquired in Paris, says Fizdale, "when we were caught in the rain and ducked into a jewelry shop. The owner had to be convinced to take our money because we were on our way to London and had no more francs. And we couldn't help wondering what it was doing in a jewelry shop, anyway." Another favorite possession is a thank-you letter from the late Joan Miró, whom the pianists never met but to whom Fizdale literally sent the shirt off his back because a mutual friend thought the red and black ladybug design was perfect for the artist "who adored insects." Miró drew himself wearing the shirt, walking in the moonlight. *See page 212.*


PETER VITALE

Bob Patino


PETER VITALE

Vicente Wolf

An Elemental Attraction

"You have to walk a very fine line if you use traditional pieces in contemporary interiors," Vicente Wolf has said. In the Sutton Place apartment we feature this month, Wolf and his partner, Bob Patino, skillfully incorporated such disparate objects as a Jean-Michel Frank table with a Louis XV gilded armchair, and a 750 B.C. Egyptian mask with an Art Déco chest of drawers by Jules Leleu. Patino and Wolf have not only designed the couple's Oyster Bay house and an apartment in Palm Beach but apartments for their children as well. The New York residence, however, possessed different advantages from the others, according to Patino, and therefore needed a different approach. "It's really a seasonal place, used from fall through spring, and intermittently in the winter. But," he adds, "we've been working with the clients for years. It's like family; we know their needs." *See page 216.*


ARTHUR SCHATZ

Peter Marino

Visual Intrigue

"Design is all the same to me. My approach is the all-encompassing studio method. Whether it's city planning or fabric design, it is proportion, appropriateness and human scale that matter," declares architect/designer Peter Marino, creator of interiors for such luminaries as Yves Saint Laurent, Giovanni and Marella Agnelli, Valentino, Philippe Niarchos and Carla Fendi. His current projects—the redesign of downtown Knoxville, a large office building in Antwerp, American vacation houses and town houses—continue to demonstrate his broad range. In choosing the apartment he has shared since 1984 with his wife, costume designer Jane Trapnell, Marino says, "We bought it for the gardens and views and because it is a charming building with elements like little plaster zodiacs over the doors." It also brims with paintings, drawings, sculpture, furniture and other objets d'art. "We have millions of things, and we've recently had to begin stacking them on the floor," Marino says, then adds with understatement, "The design is simply a backdrop for our collections." *See page 228.*□



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Chronicles of a Brownstone

Part One of Two Parts



BILLY CUNNINGHAM

A history of New York in microcosm, Gay Talese's 1871 brownstone is rich with memories of the various people who have lived there. ABOVE. The author, whose last book was *Thy Neighbor's Wife*, on stairs leading to the study where he works.

No one should come to New York to live unless he is willing to be lucky.

—E. B. White

WILLING TO BE LUCKY, I came to New York to live in the late 1950s and thus began a thirty-year relationship with the city that I would alternately love and hate, would abandon and reclaim, and would finally accept on its own terms—which were never a bargain.

Even when I thought that I had gotten the better part of a deal in New York, such as when I acquired a $70-per-month apartment in a charming brownstone off Park Avenue in the early spring of 1958, I discovered after awakening on my first morning that the place was wired with DC current (meaning that I would have to replace my electric shaver with a model made in Europe); and when I returned later that night, I caught a glimpse of a rat nibbling on my bathsoap—and then observed that the closet walls were crawling with roaches. Although this situation was soon corrected by a genial exterminator who sprayed my entire quarters with eye-stinging insecticide, he did manage (in addition to what I had paid him) to pocket the $200 that I had carelessly left exposed in a partly opened upper drawer of my bureau.

While such inequities are hardly uncommon to longtime occupants of the city—indeed, many affluent residents begrudgingly respect those discriminating housebreakers who steal the best silver and leave the silverplate untouched—most of us reluctantly recognize these transgressions as part of the high cost of being a New Yorker and sharing in its priceless gifts: its unpredictable excitement, its creative energy, its majestic skyline, and the influencing presence of its numerous and varied optimistic citizens who each day are "willing to be lucky" and believe that great rewards await those who, in the face of many infringements and affronts, remain steadfast in New York with a determination to survive.

Among the rewards that I have received, due in part to my residential longevity, is the ownership of the five-story brownstone that I first occupied as a single-room tenant, and in recent years, as I had the building rewired and renovated without altering its Victorian character—and as I explored its nooks and crannies and pondered over certain antiquated artifacts and memorabilia left behind by erstwhile lodgers—I felt as if I had inherited a treasure chest of untold tales and a spiritual kinship with the strangers who once walked so familiarly up and down my staircase, and who perhaps paused during a Saturday afternoon long ago to hammer into the walls some of the now-rusty nails upon which I have hung newly framed prints of old New York.

The sounds of the past still reecho in my building whenever I hear and feel the rumbling vibrations of the

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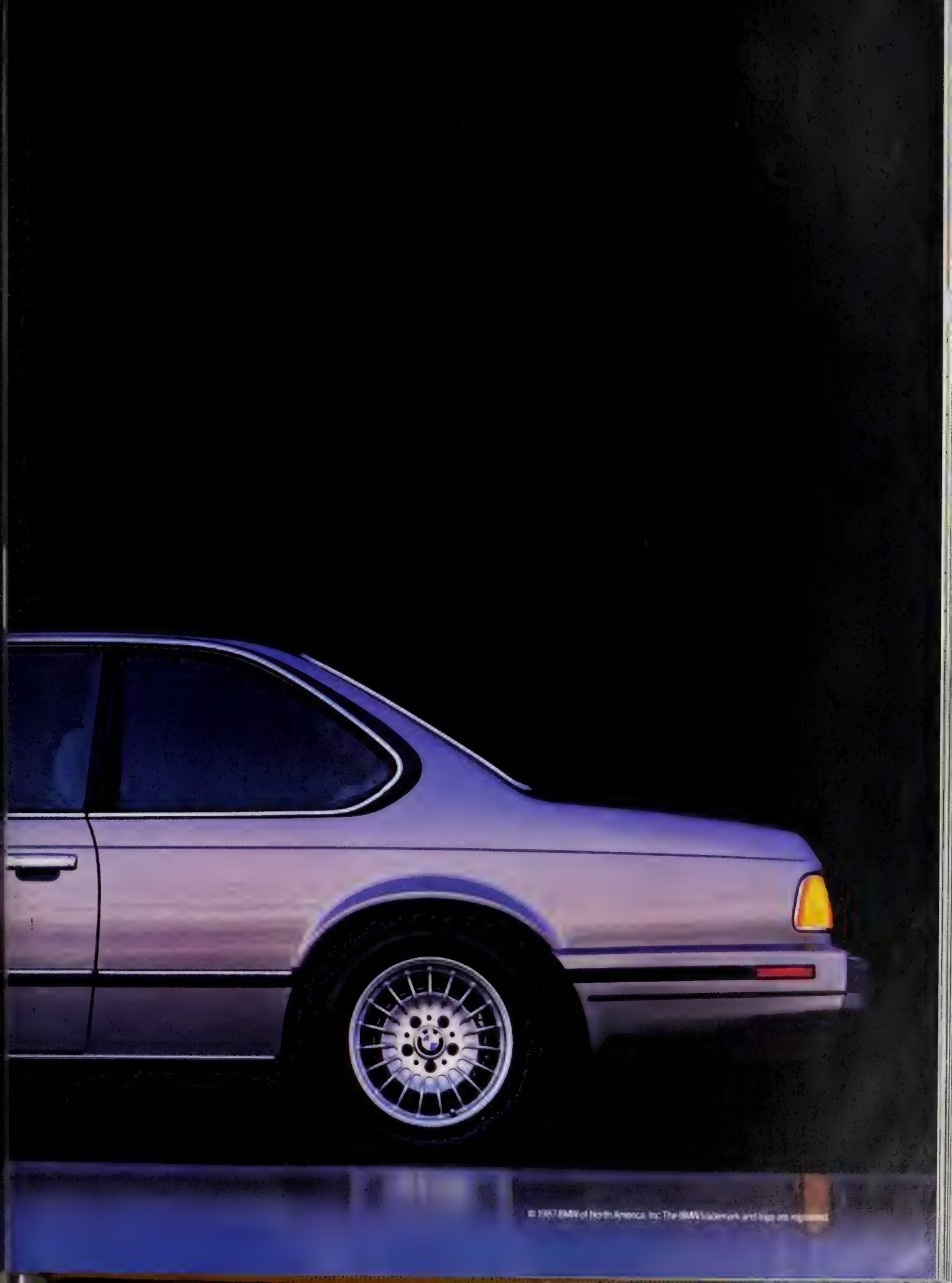
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Chronicles of a Brownstone
continued from page 44

trains racing through the subterranean tunnels beneath the flower-covered malls of adjacent Park Avenue—trains that were forced underground more than a century ago by the angry protests of such men as the first owner of my building, an audacious land developer named John McCool.

In 1871, when McCool began the construction of my building and rows of other brownstones along the side streets that flank Park Avenue in the East Sixties, hoping to rent them or to sell them outright for approximately $15,000 apiece, very few people were interested, because this area was remote from the city's main residential, business and social concentrations. Most New Yorkers in those days dwelled below Forty-second Street. The desirable part of Park Avenue was between Thirty-third and Forty-first streets, south of Grand Central Terminal; and the carriage-trade shops, as well as the theaters and other centers of entertainment, were found mostly along Twenty-third Street, or around Fourteenth Street's flamboyant Union Square. When Charles Dickens made his first public appearance in New York in 1867, during which he read *A Christmas Carol*, he did so from the stage of Steinway Hall on Fourteenth Street.

The worst aspect of living along the uptown route of Park Avenue—which was actually called Fourth Avenue until 1888—was the presence of the unsightly rail tracks that extended from Grand Central Terminal at Forty-second Street all the way up to Ninety-sixth and beyond, a stretch of dark clouds, cinders and clangorous trains that were responsible for several accidents at the crossings. Carriages drawn by frightened horses would sometimes be clipped by onrushing locomotives, killing or injuring passengers, and the trains occasionally collided as well with stray cows and other farm animals that grazed on what little was left of the once-sprawling pasturage of an older New York.



SARA SWAN



BILLY CUNNINGHAM

Even though the tracks were ultimately lowered below street level and a roadway was paved over the tunnels—a three-year project costing $6 million—the boisterous black smoke and cinders still bellowed up from the vented malls in the center of the street, causing continuing mishaps and pollution and accelerating legislation that demanded the railroad's conversion to electric power.

This was done in 1903, making the trains not only less hazardous but quieter, and gradually upper Park Avenue emerged as a residential boulevard with fashionable apartment houses and mansions that rivaled some of Fifth Avenue's ornate palazzi and châteaux. Even smaller properties along the side streets, such as the brownstone I would acquire, suddenly gained status during this period.

According to the old real estate records that I have perused, the brownstone I now own shifted from the rental property it had been under John McCool—when it housed a number of shifting tenants, including one Adolph Heilbrun, who identified himself on his lease variously as a "florist" and an "importer" and sometimes altered the spelling of his surname—to the $35,000 purchase by an affluent widow, Josephine Van Boskerck, who moved uptown from East Fortieth Street in 1903 and became the brownstone's first owner-occupant. Mrs. Van Boskerck also spent an additional $6,000 to extend one section of the rear wall for the construction of an extra bathroom, a laundry room and a butler's pantry—the last two of which I converted, sixty-five years later, into a small study for myself and a nursery for my second daughter.

In 1909 the ownership of the brownstone was transferred from Mrs. Van Boskerck to Lizzie Van Boskerck, possibly her daughter. But years later it was taken over by a corporation that had erected a fourteen-story luxury cooperative on the Park Avenue corner that overlooked the brownstone and the valuable air rights that loomed above the shorter building's fifth-floor roof—thus gaining for the tenants in the tall building

TOP AND ABOVE: A nameless building with an elegant nameplate, the five-story Talese residence—once considered tall among its row of brownstones—is a symbol of endurance in a city dominated by change and growth, glass and chrome.

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Chronicles of a Brownstone
continued from page 49

an unobstructed eastward view of the Manhattan skyline. While this view would remain the corporation's principal reason for maintaining control over the brownstone, it also profited by turning the former one-family house back into a multiple dwelling, altering the interior to form seven separate apartments: two single-room abodes on each of the top three floors, and a walk-through on the parlor floor. Although the monthly rents were low, very irregular janitorial service was provided by the tall building's service staff, which included a hip-flasked cadre of handymen and porters who during Prohibition secretly supplied whiskey to the parlor-floor tenant, who utilized his quarters as a neighborhood speakeasy.

With the arrival of the Depression, however, the service staff in the tall building was reduced in number, further minimizing the brownstone's maintenance, and this situation only worsened during World War II, when the rationing of metal provided an excuse for not replacing the brownstone's corroded water and steam pipes.

When I first visited the brownstone in the 1950s, following up on a tip from a journalist colleague who told me that a single-room apartment would soon be vacated by one of his friends—a gossip columnist named Joseph F. X. Dever, who was moving to a larger place a few blocks downtown—I noticed that the building's façade was covered with peeling gray paint, that the lintels above the windows were chipped, and that the dilapidated brass overhead lantern in the vestibule hung crookedly from a frayed and tangled electric cord.

In the hallway, where I was greeted by Mr. Dever, a cordial and tweed-suited blond man in his early thirties who had been persuaded by our mutual friend to show me the apartment, I observed that the wainscoting was slightly warped and that a baluster was missing from the carved wooden staircase. But despite such signs of neglect, the building retained much of its old-fashioned hauteur: Its archways were decorated with molding and sculptured ornamentation, its ceilings were high, and its windows were large and still bearing the original interior shutters with movable slats. And as I looked up through the opening in the oval-shaped staircase toward a bright skylight, I heard a Bach sonata being played by a pianist of exceptional energy if not virtuosity. "That," Mr. Dever explained, with a raised eyebrow and gentle smile, "is Viola Salzedo-Gramm."

Mrs. Salzedo-Gramm was a music teacher whose rear apartment on the third floor was behind Mr. Dever's; and as he quickly on tiptoe led the



What would you do without

way past her partly opened door (perhaps not wanting to interrupt her, or more likely worrying that if she heard him she might stop playing and detain him in conversation) he whispered to me that she had been a tenant in the building since the early 1930s, having moved in sometime after she had left her husband, the internationally acclaimed harpist Carlos Salzedo—whose chordal glissando, I later learned, was matched by his seductive sway over the young and attractive female harpists who were his pupils. This information, and more, would come from no less an authority than Mrs. Salzedo-Gramm herself, a loquacious and invariably turbaned woman of sixty, petite and heavily rouged, whom I would soon befriend and would know for the next fifteen years.

But during this first visit to the building I repressed my curiosity about her and focused my full attention upon my host, whose apartment I strangely wanted even before I had seen it. Having lived for more than a year on a noisy street in Greenwich Village, in a dingy walk-up across from an espresso bar resounding all night with bongos and the disenchanted verse of Beat poets, I was receptive to a more sedate setting, and this dowdy old brownstone undeniably appealed to me. It was located less than three blocks from Central Park and was within walking distance of the *Times* building on West Forty-third Street, where I worked as a general-assignment feature writer. Quaint old places and the city's obscure survivors were often the admired subjects of my pieces in the *Times;* and the tattered gentility of this brownstone, its creaky staircase resonating with Bach, was in concert with my writer's métier and my present personal mood.

In addition, as Mr. Dever had explained earlier on the phone when we arranged our meeting, the apartment was remarkably inexpensive. It was only $70 per month and rent-controlled—although he did suggest that I might wish to purchase some of his old furniture that he preferred not to transport to his new address. As I reacted with eager noncommitment, Mr. Dever told me that his new apartment was more modern, more expensive, and in a newer building—a two-room flat upstairs from an apartment occupied by his friend and associate gossip columnist, Liz Smith. They were, he confessed, the ghostwriters of the popular Cholly Knickerbocker column, which was nationally syndicated by Hearst under the byline of Igor Cassini, the jet-set brother of clothing designer Oleg Cassini. Mr. Dever was, however, quitting this job to write a column under his own name in the *New York World-Tele-*

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Chronicles of a Brownstone
continued from page 53

gram and the Sun; he was moving up in the world, moving out of his small apartment—and now, accompanied by the music of Mrs. Salzedo-Gramm, I was following his footsteps to see with my own eyes what he was willing to abandon.

As he jiggled with his key, then pushed against an unyielding door, I held my breath. Finally, after explaining that he had not been there in a week—having already settled himself in the other place—he rammed the door with his shoulder and forearm, which immediately flung it open and sent it swinging around to hit hard against an interior wall. As Mrs. Salzedo-Gramm's piano became suddenly silent, Mr. Dever waited wordlessly while I stepped through the portal and saw, spread before me, a small and cozy apartment, looking desolate and very dusty. But altogether delightful.

I felt as if I had inherited a treasure chest of untold tales.

Along a cream-colored wall, under rows of empty bookshelves that spanned the length of the room, was a fireplace flanked by upholstered chairs and a coffee table. On the other side of the room, beneath an archway, was a double bed with a headboard designed to hold more books; an oval-shaped bedside table with a marble top, and a tall wooden easel containing a blank canvas. There were three front windows that looked across the street at other brownstones and a sidewalk lined with trees not yet in bloom. To the west, beyond an abutment of a tall corner building, was a partial view of Park Avenue. Three workmen with shovels stood within the mall, adding new dirt in preparation for the annual spring planting. Soon, multicolored flowers would assert nature's right and will to exist on a polluted thoroughfare jammed with yellow taxicabs and stretched limousines and shaken from below by the lingering vibrations of the railroad that a century ago was run so blatantly over the city's surface by the imperious Commodore Cornelius Vanderbilt.

All the furniture in the apartment was mine, Mr. Dever said, for a price I considered most generous—a little more than $500; and many other items he presented as gifts: such as the easel, which he said belonged to a former girlfriend; the sun-faded draperies, which he had gotten at a bargain from the previous tenant, a minor diplomat; and the assorted pots and other utensils in the kitchenette behind the rear-wall door, where there was also an outmoded bathroom with a claw-footed tub.

When I opened a bureau drawer and discovered, among a clutter of knickknacks and bent curtain rods, a .45 caliber pistol with its pin missing, Mr. Dever said that I could have that, too. It was a souvenir from his days in the Marine Corps.

He did not feel right about carrying it out of the apartment, he explained. I did not want it either; but I decided that I would somehow dispose of it after I had inherited Mr. Dever's lease.

I moved in a week later, having shown the apartment in the meantime to a young woman I was then dating steadily, and would marry within a year. At that time my future wife, Nan, was a junior staff member of *Vogue;* but after our marriage in 1959 she would become a copy editor at Random House, receiving if not a large salary at least a largesse in free books that would soon fill our shelves and all the time we could devote to reading. Together we also became acquainted with our fellow occupants of the building, an eclectic group that, in microcosm, represented the diverse and dazzling city that surrounded us.□

Part Two will appear in the December issue.



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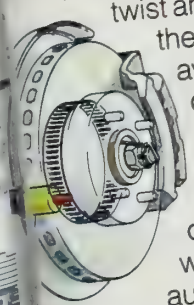
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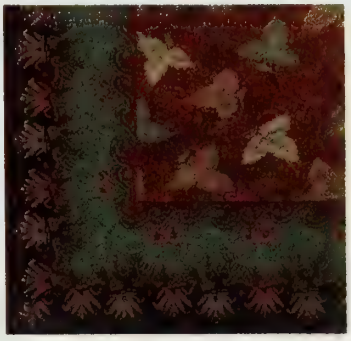
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Life in the Slow Lane



NANCY RICA SCHIFF

SOME YEARS AGO a magazine no longer published but then widely read and respected asked me to write a piece about "the rat race." I did and was paid for it, but it languished in the editor's "hold" file for a long time and then disappeared without a trace. My thesis, evidently not agreeable to the editor, was that each of us makes his own rat race, that it is not an inevitability imposed by the nature of society, and that those who are caught in it are there essentially because they choose to be.

There was one anecdote in my manuscript that I remember with pleasure but that the editor accused me of making up. I did not, but someone else may have. I had found a very small, tucked away item in a New York newspaper about a rat that had been placed in a sort of squirrel cage as a way to measure its endurance or stubbornness or perhaps its wit. Instead of running in the cylindrical innards of the cage as any self-respecting squirrel would have done, the rat simply amused itself by spinning the wheel with one of its paws and not running at all. That's my kind of rat, I thought.

I live in a city that I regard as *the* city and that is referred to with boring frequency as "a nice place to visit but I wouldn't want to live there." It is New York, of course, and as every New Yorker knows, for all its drawbacks (and when we have drawbacks we settle for nothing less than the spectacular) it is a nice place to live and an exhausting place to visit.

But then, like most New Yorkers, native or by adoption, I live in the slow lane and leave the rat race to others. Also, like most New Yorkers who love the place, I come from "somewhere else." (My wife is one of those rare New Yorkers who was actually born in Manhattan, on East Twentieth Street, to be precise.)

I am one of what is called "the general public," the epithet applied to millions of us who go quietly about our daily business and who do not

Certain routes in New York are "filled with surprises, discoveries, disappearances and private faces," writes Russell Lynes. BELOW LEFT: A passerby on West 70th Street. BELOW RIGHT: Characterized by early Romanesque Revival buildings, Sniffen Court mews was a Civil War–era stables for Murray Hill residents.



BILLY CUNNINGHAM

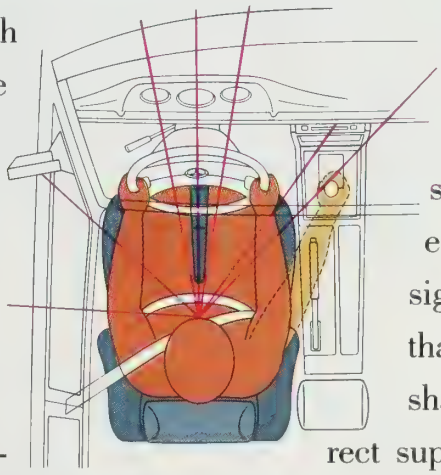


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Life in the Slow Lane
continued from page 65

qualify for being conveniently pigeonholed by municipal, cultural, commercial or religious pigeonholers. Life in the fast lane, I am given to understand, is not only glamorous but hectic, fiercely competitive and traveled by men and women whose primary ambition is to be conspicuous. Being conspicuous means being at the "right" place at the "right" time with the "right" people and, with luck, getting your name and, even better, your face in the paper for being there. (It can, of course, mean being in the wrong place at the wrong time with the wrong people, but that is a different sort of fast lane and, generally speaking, as some insiders have recently discovered, to be avoided.)

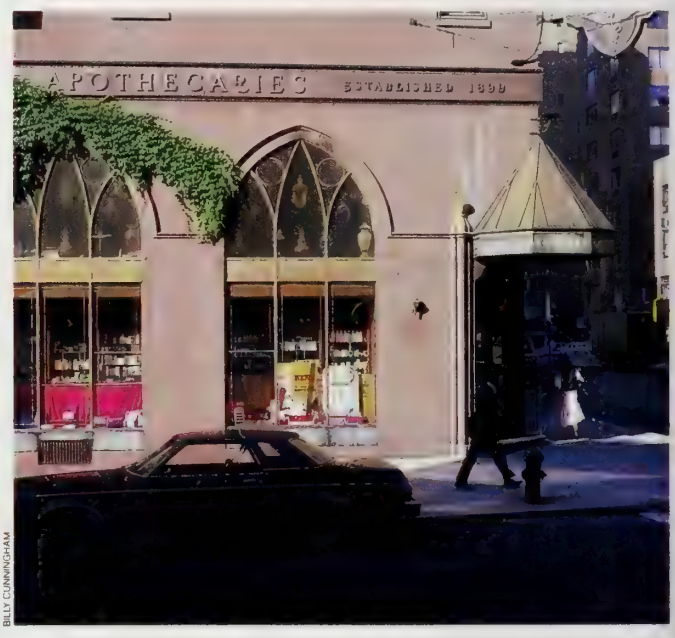
But we members of the general public live in New York because it is invigorating sometimes; relaxing many times; occasionally exhausting but worth it; sometimes unbearably hot; sometimes, with the wind off our surrounding waters, cuttingly cold. For some newcomers it can be and often is extremely lonely and unconcerned, though usually not for long. New Yorkers are not automatic glad-handers; they are more like New Englanders in that respect than like Texans. They believe in privacy, others' as well as their own, and this sometimes seems unfriendly. More particularly, it is a matter of minding one's own business, which New Yorkers soon learn if they weren't brought up with it. To the young who come to town to make their careers, it can be bewilderingly frantic and grueling. It is a place that takes getting used to—an acquired taste, like bran muffins, and like bran muffins it can be both nourishing and good for the system. Unlike bran muffins it can also be dangerous or debilitating.

Like many great cities, New York is a collection of quiet villages that orbit around centers of intense activity. I live in one of those villages and have for forty-odd years. It is known as Yorkville and has been since it was a hamlet far to the north of what was New York in the 1790s. It came to be called the German section of town, and before the Second World War was notorious for its pro-Nazi sympathies, parades and rallies. When I moved into the district in the 1940s, German was heard spoken on Eighty-sixth Street, the district's main shopping boulevard, almost as frequently as English. This hasn't been true for years, and with the speakers of German have gone what was once a unique, for New York, congregation of excellent German restaurants and cafés. Eighty-sixth Street is now "chain store and discount" to a large degree, and has for me lost whatever charm it had. It is not hard to avoid.

One reason why is that we don't need Eighty-sixth Street. Essentially ours is a village of small shops ("mom and pop" businesses, as New Yorkers say) and services—upholsterers, framers, locksmiths, butchers and fishmongers who go to the markets at Fulton Street long before the sun is up. Within a half-mile radius of our house—set among remodeled brown-



TIMOTHY EAGAN/WOODFIN CAMP & ASSOCIATES



BILLY CUNNINGHAM

"New York is a collection of quiet villages that orbit around centers of intense activity," says Lynes. LEFT: A flower shop on University Place in Greenwich Village. BELOW: Yorkville, where neighborhood businesses such as Lascoff Apothecaries, established in 1899, still flourish.

continued on page 70

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Saks Fifth Avenue

Life in the Slow Lane
continued from page 68

stones and tenements, many of them built in the 1880s and 1890s, and an increasing number of faceless and characterless high-rises—are Italian, French, Indian, Greek, Czech, Chinese and so on (but not Hispanic; these are in other city villages or "quarters") restaurants of a quality that would command four stars in most American cities and that we take for granted. Many of them are superior in quality of cooking and service to more famous restaurants at more conspicuous addresses. It's nice to know they're there, but we use them rarely. By and large the "slow lane" prefers to dine at home. It does not feel impelled to go out to be "seen."

Those of us who live in the urban slow lane are walkers, not runners (or joggers), and I am pleased to note a sharp decline in the number of running suits topped with anguished faces that I encounter on my daily walks. I prefer walking in the city to walking in the country, where I spend part of my time (country walking is for hikers), because even though I follow the same general routes to achieve my minimum of a mile, they are always filled with surprises, discoveries, disappearances (New York is constantly tearing itself down) and private faces that, as the poet Auden said, "are wiser and nicer than public faces in private places."

My friends tell me that I should give up the lined yellow pads and portable typewriters I have been using for years and "get with it, buy a word processor." They say, "It will save you a lot of time." They don't say time for what. To rack my brains? To write more essays? More books? The fact of the matter is that I am in no hurry. I am not competing with anyone, not even with myself. I have things I want to get done one of these days, to be sure, but I enjoy my pace. I understand it and, as much as I am likely to, I understand myself. I have developed a tempo, a technique and an acquired taste for living in the slow lane, and I see no earthly reason to live anywhere else. □





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Oushag (partial view)
18'4" x 13'6" circa 1860



Tabriz (partial view)
19' x 13'6" circa 1880



Aubusson (partial view)
15' x 21' circa 1820



Sultanabad (partial view)
13'6" x 9'4" circa 1890

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Ukrainian (partial view)
6' x 9' circa 1840



Sarouk (partial view)
7' x 10' circa 1820



Kashan (partial view)
13' x 9' circa 1900

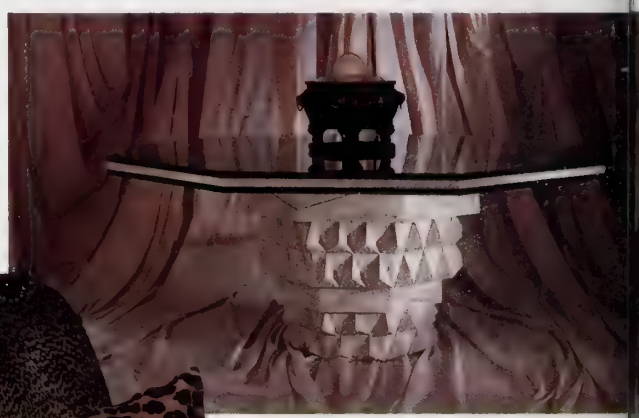
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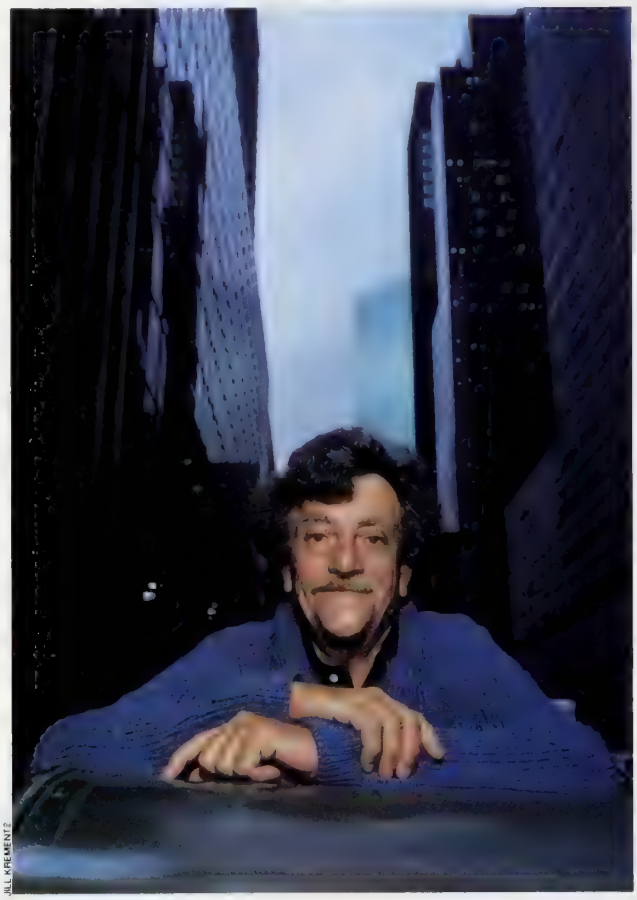
WHEN I STUDIED anthropology long ago at the University of Chicago, my most famous professor was Dr. Robert Redfield. The idea that all societies went through similar, predictable stages on their way to higher civilization—from polytheism to monotheism, for instance—had by then been ridiculed into obscurity. But Dr. Redfield said, in effect, "Wait a minute." He asserted that he could describe in considerable detail at least one stage which all societies went through, and he called that stage and his essay on it "The Folk Society."

It was an isolated group of people in an area they considered sacred and particularly their own, and the break between the living and the dead was indistinct. Bonds of kinship crisscrossed every which way, and there was such general agreement as to what life was all about and how people should behave in every conceivable situation that only lunatics considered such matters worth disputing.

You did not have to think very much.

It was very much like the White House nowadays.

To many of us, Dr. Redfield's annual lecture on the Folk Society was as swooningly appealing as Offenbach's "Barcarolle." Like so many Americans after the Great Depression and then the Second World War, we were rootless renters of anything vacant and cheap, impulsive buyers of tickets or hitchers of rides from anywhere to anywhere. The Folk Society sounded to us like what our ancestors had lost, and, more importantly, what we ourselves should be looking for. We did not want to be so lonely, so rootless, and to think and worry so much, to invent almost from scratch virtually everything.



JILL KREMENTZ

Kurt Vonnegut lives and works in Manhattan, with frequent escapes to his summer house in Sagaponack, Long Island. His most recent novel, *Bluebeard*, was published in October.

This state of mind, I hasten to say, was not peculiar to my generation. It seems more widespread and upsetting than ever nowadays, and explains, in my opinion, the bizarre ideas about religion or biology or politics or economics so many people are eager to share for the sake of companionship, for family.

But back to my own youth: I turned a deaf ear to those in the anthropology department who had spent time in something resembling a Folk Society, Dr. Redfield himself among them, when they said that the thoughtless harmony for which I yearned was hell for anybody with a lively imagination, curiosity, inventiveness or a sense of the ridiculous.

So where do I now make my home? On an island which has a reputation for being less like a Folk Society than anywhere else on Earth, which is Manhattan, which I once called, in a novel of mine, "Skyscraper National Park."

Manhattan cannot say what a Folk Society surely says to any new arrival; cannot say what the village of Barnstable on Cape Cod said to me, although I lived and worked and raised a family for twenty-two years there; cannot say what Paris and London and Rome and Warsaw and Leningrad say to me; cannot say what the village of Sagaponack on Long Island, where I have had a summer home for a decade, says to me: "You and we can only *pretend* that you are one of us."

Listen to this: I took a long walk on this island a while ago with the great

continued on page 78

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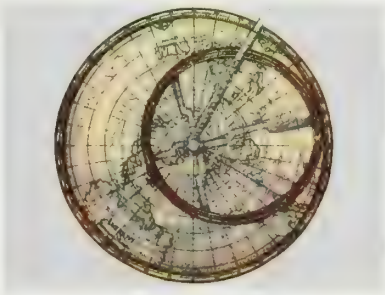
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Skyscraper National Park
continued from page 76



JON ORTNER

Turkish novelist Yashar Kemal. We had no common language and no interpreter. I had no idea what he made of it all until I got a letter from him which he had had translated into English, and which said this: "I suddenly understood it! The city belonged to me as much as to anybody *as long as I was there!*"

Exactly.

Talk about communism!

Spiritually speaking, everybody and nobody owns this place. Horses' asses, and even some very nice people, no doubt, attach their names or the names of their corporations to buildings and parks and works of art here, but nobody is impressed. As was obvious to Kemal and to anybody with half a brain who comes here, Manhattan is a stupendous, ongoing event to which the entire planet is contributing. It is what happens when the paper wealth from everywhere is concentrated in a tiny space. It has overheated, gone critical, and sprouted densely packed, crazy crystals which, when viewed from the air at night, look like the quills of a radioactive porcupine.

The Marcos family, late of the Philippines, is said to own a giant crystal at the intersection of the canyons known as Fifth Avenue and Fifty-seventh Street. What a joke! They might as well lay claim to the moon or the Grand Canyon or Old Faithful at Yellowstone.

Nor are there links with the dead here. There are surely the horrifying cemeteries one sees from the Long Island Expressway as one approaches the maw of the Midtown Tunnel. But those are junkyards, that's all.

Historical markers are proliferating on Manhattan now. I passed one recently on lower Fifth Avenue, which said that my hero Mark Twain lived for a little while in a house which stood at one corner of what is now a big apartment building. I tried to care but couldn't. You have to be *alive* to be a presence in Manhattan. Ghosts need not apply.

Joke: When I emerge in my automobile from the Manhattan end of the Midtown Tunnel after a weekend in Sagaponack, where I have been treated by the natives with the politeness accorded to a member of an army of occupation, my windshield is smeared at once with something like library paste or worse by persons who demand to be paid for this service.

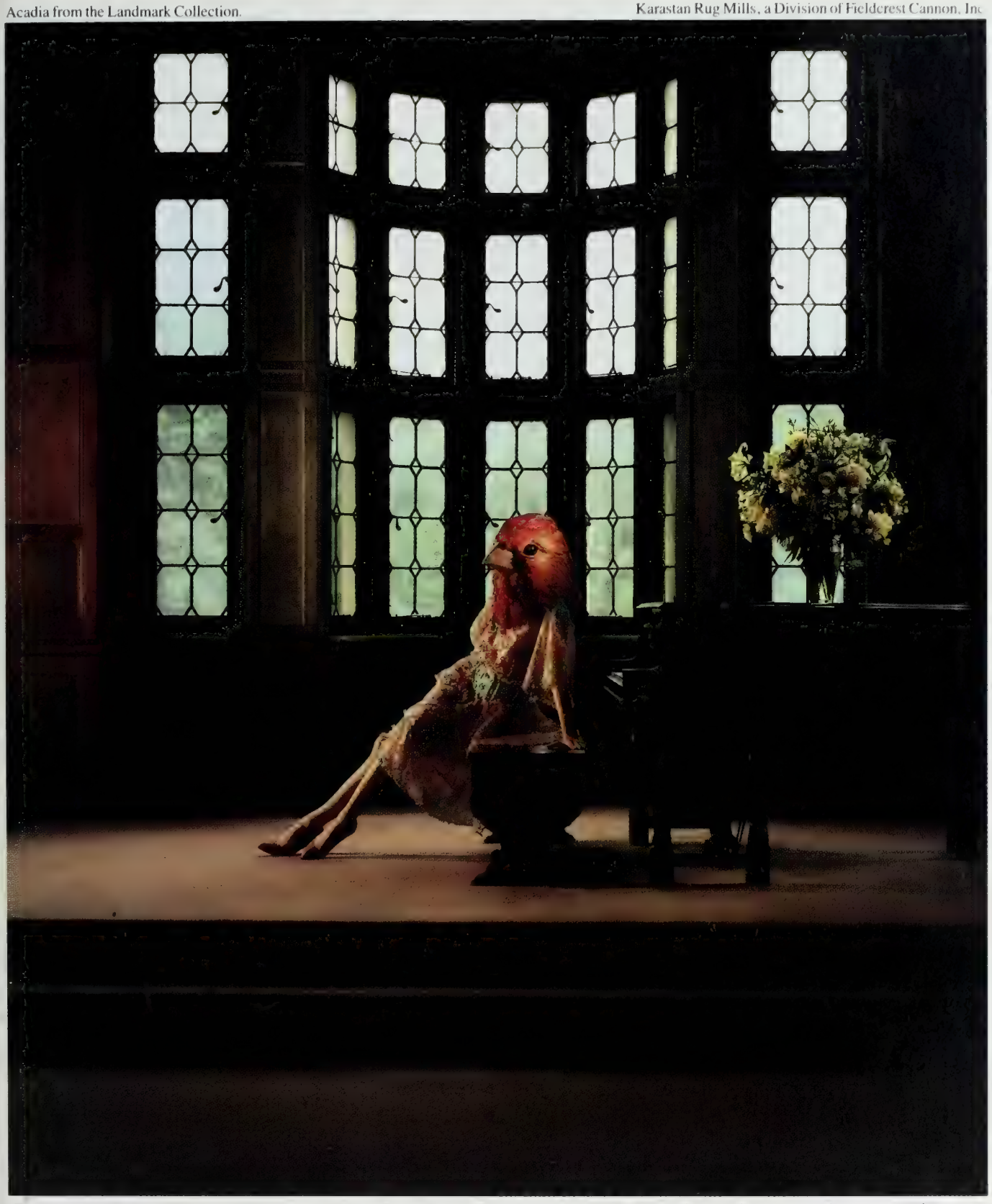
I say this: "It's nice to be home and among my own people again."

It is human nature, I am afraid, for rootless persons to try to put together something resembling a Folk Society with whatever tools and materials, however unpromising, come to hand. I think of the Moonies. I think of the catastrophically isolated White House occupants of recent times, who gave up on the facts and respect for outsiders

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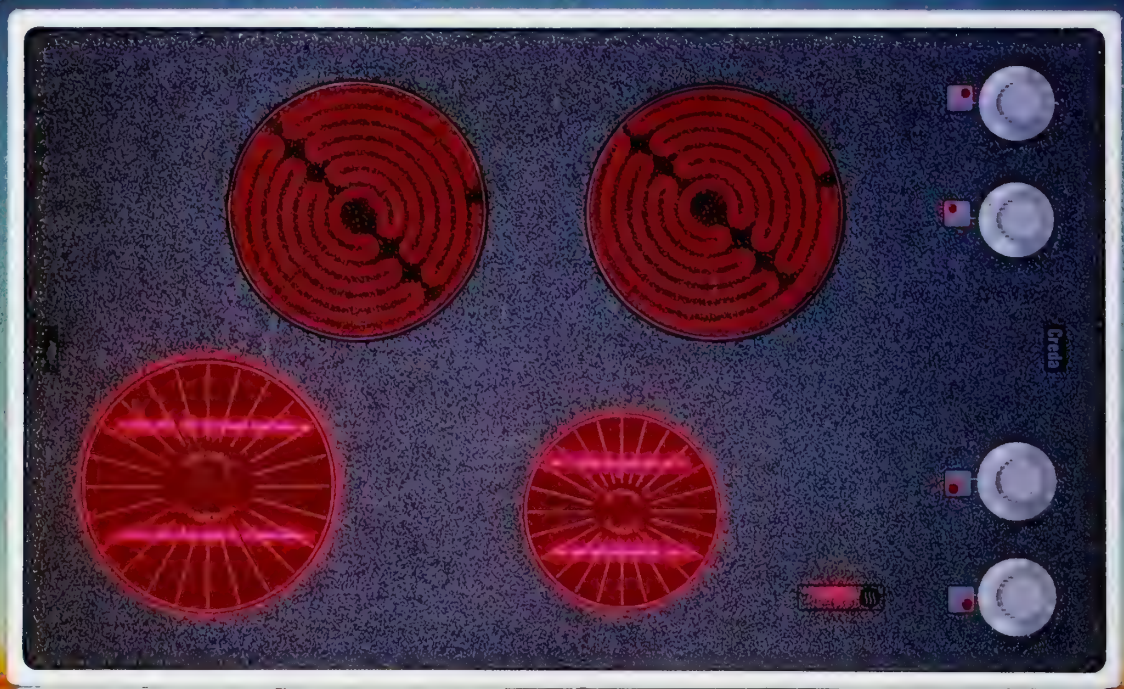


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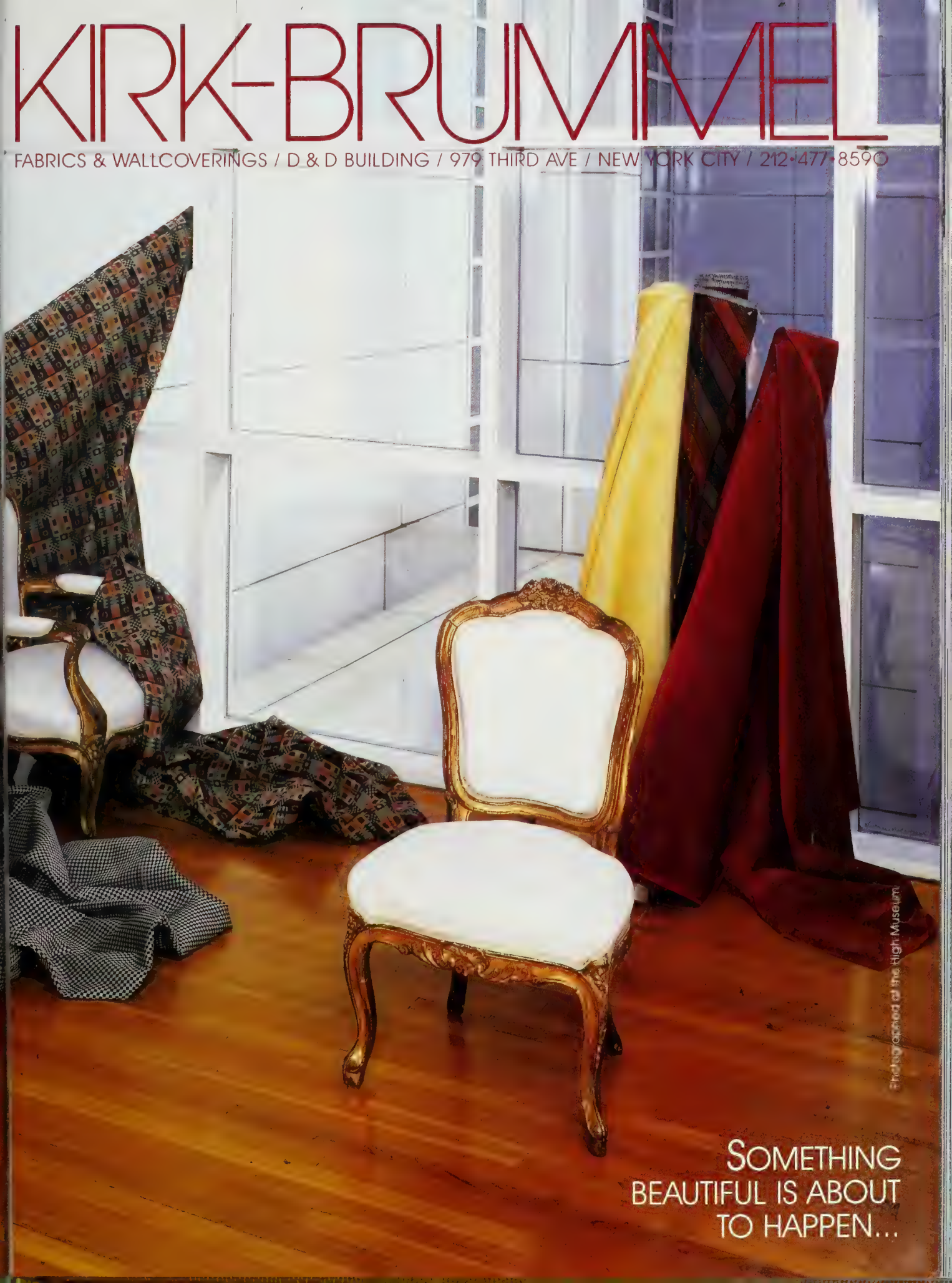
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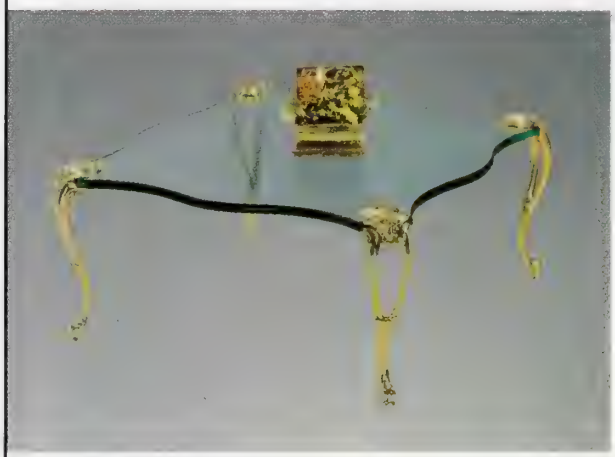
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Kurt Vonnegut
continued from page 78

for the sake of Kwakiutl harmony..

Those of us lucky enough to have specific skills which are valued by others can sometimes feel themselves part of a clan whose magnetic center is not a place, is not real or imagined kinship, and is not blind faith in this or that. The magnetic center for them is pride in craftsmanship. Such a social organization was called a guild in olden times.

This is a city of guilds.

And what keeps me in Skyscraper National Park, although it is an increasingly dark and dangerous place as more crystals from overheated capital sprout and grow, is this: My guild is here, and no place else.

Our totem pole is composed of the books we write or edit or manufacture or sell.

Doctors, lawyers and teachers are sufficiently numerous that they can feel a part of a guild in many places, including Cape Cod and my home town of Indianapolis. Dancers, if they are to have the guild feeling, must come here. So it is, too, with painters and fiddle players, and possibly the greatest American chefs. And fashion designers, surely, and set designers and lighting experts. And for all I know, rare coin dealers and collectors of Russian icons, and on and on.

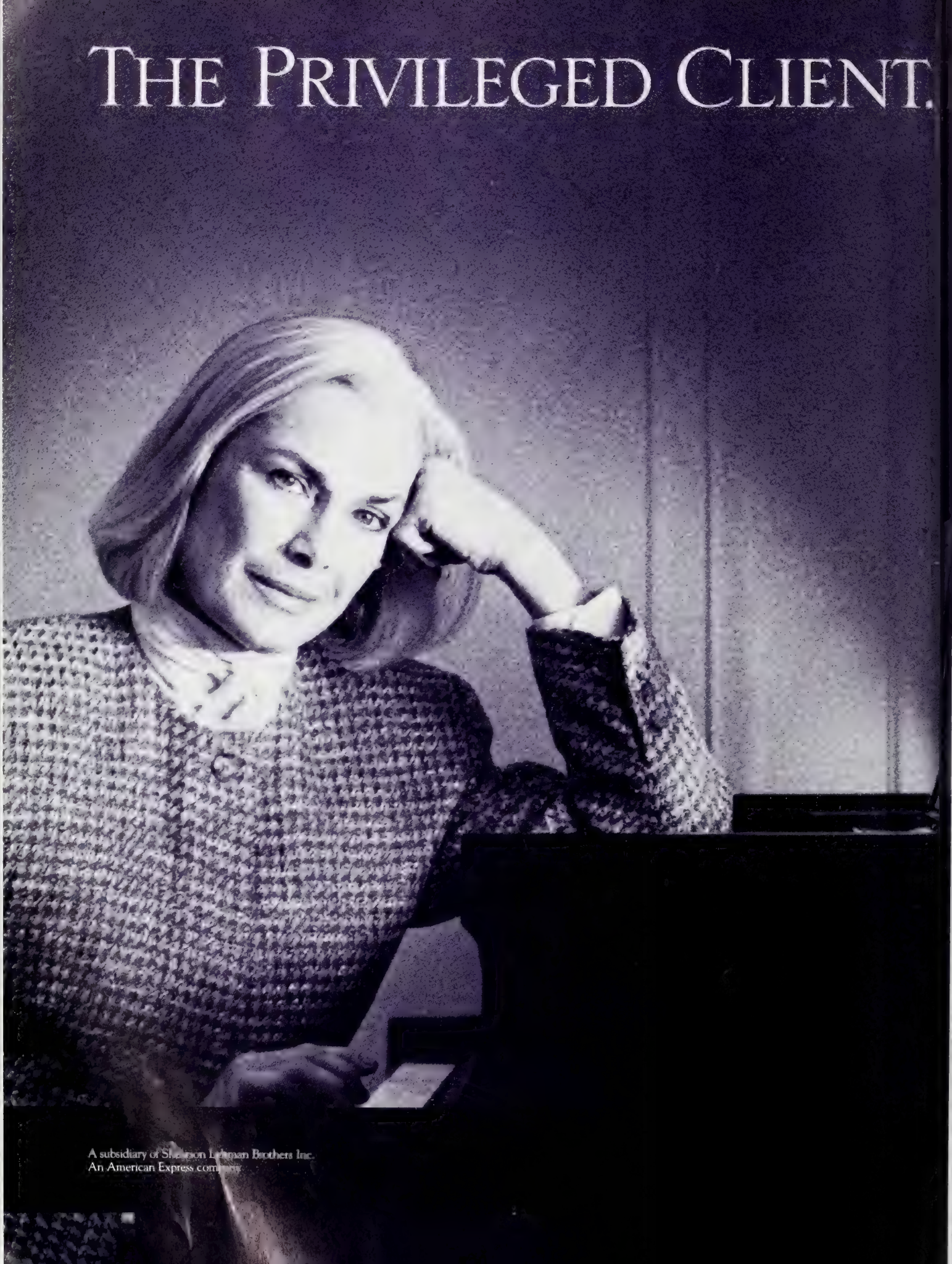
Which is not to say that you must live here or near here to be regarded as a member of a guild. This is merely the headquarters for many persons with narrow specialties.

When I lived on Cape Cod, I was cheered up by the guild feeling every time I came here. And Yashar Kemal must have been cheered up, too. He is such an outsider in Turkey that he has been jailed for his writings again and again. When he was here, though, there were many gatherings of writers and editors and publishers and critics in his honor. He surely had thoughts on this order: "My goodness! Who would have thought there were so many of us? We might almost be thought of as a great big family." □



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Landscapes of Threatened Beauty

By Kay Larson



NEIL JENNEY, WHO GREW UP in the green Berkshire hills of Massachusetts, looks a good deal like the farm hand he sometimes hired out to be. His family history is tied up with the dying New England assembly line, but his "personal programming" (as he calls it) points him toward the great American landscape and beyond. "Being a little biological organism on the third stone from the sun," he says, "you can't help but be in awe of what's around you."

Jenney's awe has a social agenda. There is a crisis threatening this "third stone from the sun." Its symbol is the mushroom cloud, but its reach extends to the entire problem of man's destruction of the natural world. "Art is a social science," Jenney insists. In paintings as startling for their monumental economy as for the scale of their ambitions, Jenney has drawn a portrait of the mythic North American wilderness and the forces that threaten it.

Jenney's paintings include some of the most celebrated landscapes of the last decade. He calls himself a realist, but the term, like many he uses, bears a definition unique to him. Most critics tend to think of him (at least initially) as a conceptual artist, but he rebels at the phrase. "All art has a concept," he says. "It's either a good concept or a bad concept. I never really understood those critical distinctions."

Realism gives him a chance to "address the issues of today." The advantage, as he construes it, is simplicity. "There is no confusion," he says, "there is no subjective point of view. You see what I intend you to see, supposedly."

Yet his "realism" is hardly the apples-on-a-table variety. There is *Meltdown Morning*, 1975, for instance, the painting that electrified New York and announced Jenney's arrival as a mature artist when it was shown in 1981 at the Whitney. *Meltdown Morning* is a starkly horizontal picture roughly twelve times wider than it is tall, a proportional eccentricity that allots great drama to the horizon line and also suggests the embattled view through a bunker or a gun turret. A heavy black frame isolates a section of heartbreakingly beautiful but threatened biosphere: soft blue sky, a part of a tree trunk and a fragile lacing of leaves. Far away on the horizon is the foretaste of disaster: a candy-colored mushroom cloud, lovely and lethal, an image of aestheticized horror. Jenney says, "In these landscapes I'm trying to push plausibility—to retain the realistic colors and elements, yet still be on the fine line of . . ."

He stops to think. The fine line of what? There is certainly hyperbole in Jenney's work, but it is of a sort not easily defined. Part of his intuitive genius is to realize that a contradiction now faces the United States as it turns its back on its traditional source of strength, the land. The

ABOVE: Word and image, realism and illusionism, become inseparable, expressive allies in Neil Jenney's paintings, such as *North America Abstracted*, 1980—atypical in its severe geometry. "I put a title on the picture frame to reinforce what you're seeing, or to expand it," he says.

continued on page 94

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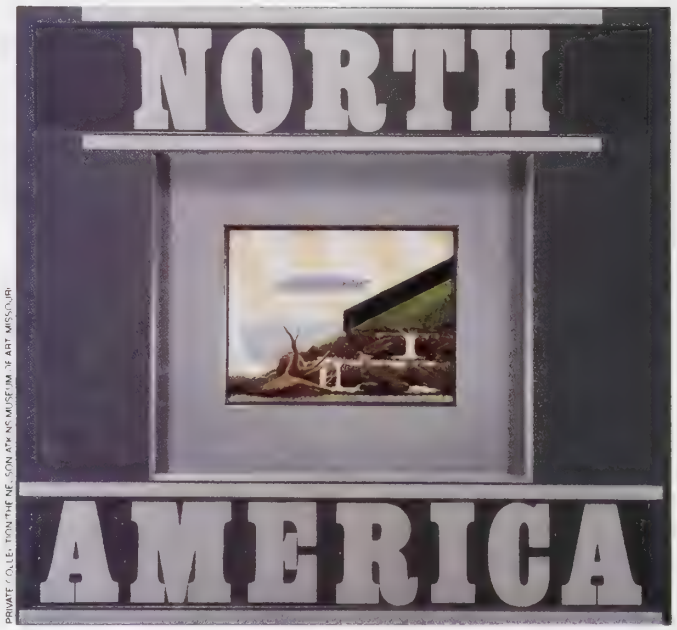
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Landscapes of Threatened Beauty
continued from page 90



PRIVATE COLLECTION/THE NELSON-ATKINS MUSEUM OF ART, MISSOURI



ADAM REICH

idea of the land begins to hold greater importance as its real or practical importance fades. The paintings of Jenney's mature career address the idea of landscape: its symbolic value to us and the potential for its destruction. Apocalypse hovers, metaphorically, on the horizon.

Jenney may not be a conceptual artist, but ideas have always had a vivid place in his work. He once said, in fact, that "idealism is unavoidable." When he moved to New York from Massachusetts in 1966, abandoning art school, he assembled his sculptures out of newspaper headlines, neon, old boards and whatever other junk he felt could lend him poetic and formal authority. But abstract installations proved unfulfilling. In 1969, he says, "I couldn't sell sculpture and I was starving, so I decided to do paintings. I decided that realism was going to come back. Simply because we had had abstraction in the last fifty years, we were not going to have abstraction in the next fifty."

For Jenney, realism consists of "things relating to other things," an ironically conceptual definition of the content of an artwork. His first paintings were simple, roughly drawn comparisons between two elements: birds and airplanes; a girl and a doll; an American jet and a Soviet jet; "here" and "there," consisting of a green field split horizontally by a fence. They are simple but starkly witty, and resonant with implications that Jenney simply leaves hanging. *Forest and Lumber*, 1969, for instance, presents a row of standing trees and another of fallen trees; they are divided by a diagonal row of stumps. Jenney says he thinks of the painting as "tragic": Where once there was living forest, now there is only lumber. But it is also a picture rich with sly visual intelligence.

The works of the early seventies became known as the "bad" paintings, because of their deliberate, rugged reductionism. But in 1971 he also began to play around with "good drawing/good painting." First he spent several years refining his technique. "I didn't know how to draw or paint," he says. "I never learned that in art school. I'm entirely self-taught." By 1975, when *Meltdown Morning* was painted, he had perfected the glassy, creamy color and the elegant execution that lend such convincing literalism to his archetypal and actually quite abstract scenarios. Since then he has played with the dimensions of his frames—sending them into one extreme spasm or another—and he has alternately avoided or amplified the apocalyptic melodrama.

"I am where I am today because of my clear sense of the historical imperative," Jenney says. "I think invention is what separates the good artist from the not-so-good artist. In everything I've done I've had to have a new challenge or a new horizon. But I feel there is enough here to occupy me for a long time."□

ABOVE: Part of Jenney's *Big Title* series, *The Bruce Hardie Memorial*, 1985, refers both to the death of a friend and the disappearing American landscape. LEFT: For the artist, the frame is a crucial factor that "enhances the illusion" of paintings like *Venus from North America*, 1987.



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In the Presence of the Past



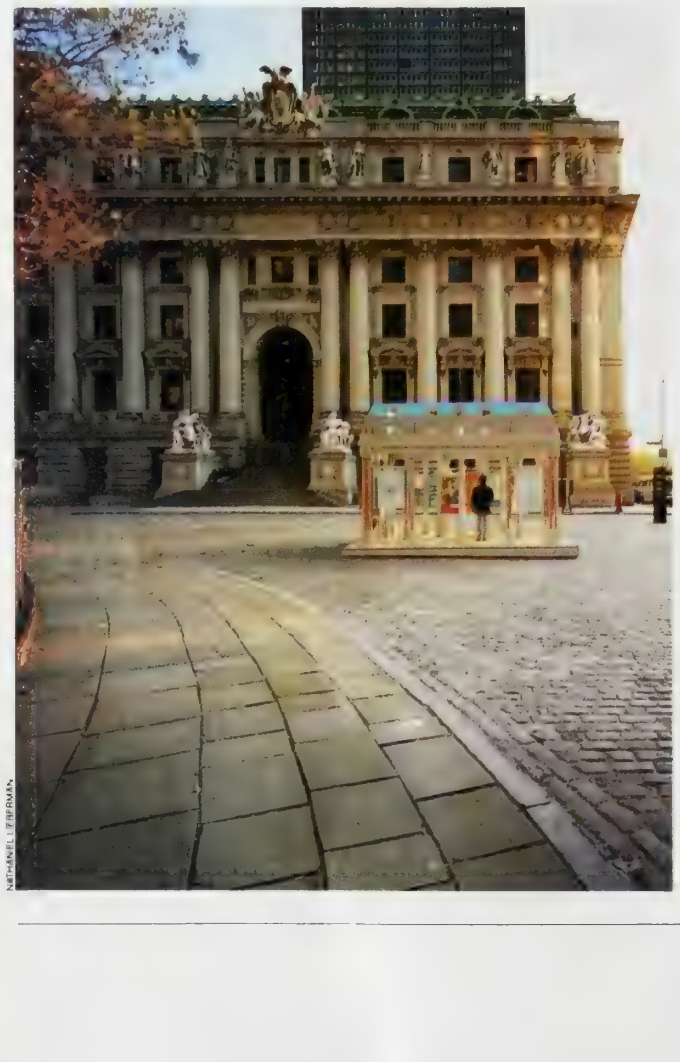
SUSAN WOLDENBERG

FOR WELL OVER THREE HUNDRED YEARS, the island of Manhattan has been notorious for incessantly building itself up, throwing itself down and building itself up again, always in wanton pursuit of the new, costly and conspicuous. An old hick-visitor criticism in the form of a joke—"It'll be a great town if they ever finish it"—misses the point altogether. The fact is that we New Yorkers don't want ever to finish our incomparable city, and we would do so only by some unlucky accident: one that didn't so much finish the city as bring it to an untimely end.

Like Venice, we are a sea-city, and like the Venetians of

LEFT: Brendan Gill, who recounts the development of architectural preservation in Manhattan, sits beside a resting-lion column base in front of St. Bartholomew's Church, a landmark building at Park Avenue and 50th Street. The original 1930 Byzantine-style design is by Bertram Goodhue.

BELOW LEFT: The beaux-arts Custom House, 1907, designed by Cass Gilbert, was built at the south tip of the island on Bowling Green, "where the early New Yorkers played at bowls and strolled along the seawall of their incomparable harbor," Gill notes. BELOW RIGHT: A carriage house located on the Upper East Side. "Built in 1899 by the fashionable Manhattan architect Charles W. Romeyn," says Gill, "it adapts Flemish Renaissance motifs."



NATHANIEL FIRMAN



BILLY CUNNINGHAM

continued on page 102



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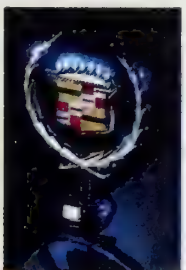
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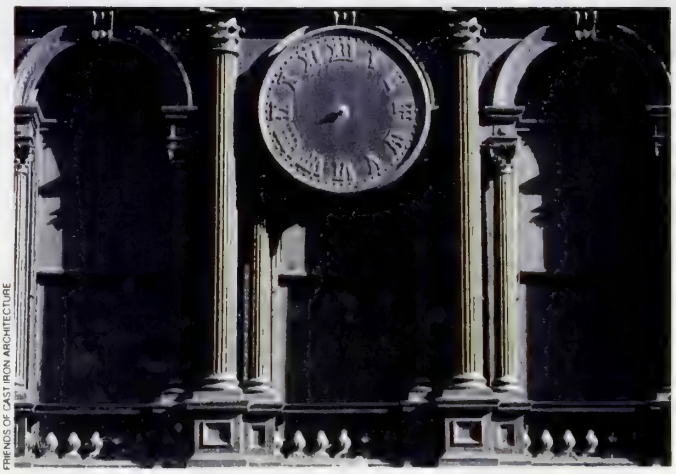
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In the Presence of the Past
continued from page 98



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Like Venice, we are a sea-city, building grand palazzi and campanili, the latter of which in New York we call skyscrapers.



FRIENDS OF CAST IRON ARCHITECTURE

the Renaissance our leaders have tended to be aggressive businessmen, eager to display their wealth and puissance by building grand palazzi and campanili, the latter of which in New York we call skyscrapers (the very word being itself originally a mariner's term for a lofty sail). In these last years of the twentieth century, it is unquestionably the case that we have become the greatest city on earth, and the price we pay for this distinction is a formidable one: Our streets are crowded and dirty and in a far worse state of repair than those of any sleepy, unsung Podunk; our so-called infrastructure (public utilities, public transportation and the like) is rusting away before our eyes, below ground and above, and so are our manners. We are rude, noisy and sometimes murderous. As for our politicians, known to themselves as public servants, they get most of their exercise nowadays walking back and forth between our courts and our jails.

In short, New York is not only the greatest of cities but one surpassingly difficult to live in and difficult even for its admirers to speak of with pride. This difficulty is nothing new. As far back as 1909, a do-gooding civic group installed a colossal female figure of Virtue in what is now Times Square, "to challenge indiscriminate abuse and criticism of New York City." The figure carried a shield bearing the words "Our City," and on the shield were dark splotches to indicate the mudslinging the city had long been obliged to fend off. New York being what it is, the statue itself was soon reduced to rubble. Nevertheless, there are millions of us who cling to this turbulent little island kingdom as if to some ravishing goddess lying at ease between her blue rivers. We are in the plight familiar to so many lovers throughout history: We cannot bear to live with the object of our desire and we cannot bear to live without her.

Up to about twenty years ago, one of the chief defects of our loved one was her lack of respect for the past. We may have been aware of Santayana's celebrated dictum to the effect that those who forget the past are doomed to repeat it, but we saw little to fear in such a fate—on the contrary, as good Americans we were inclined to dismiss the past as an obsolete superfluity. ("History is bunk," said Henry Ford, and most of us agreed with him.)

Few New Yorkers appeared to have noticed anything peculiar about our custom of continuous demolition and rebuilding, with each generation expunging every visible trace in brick, stone and mortar of its outmoded predecessors. The result of this anti-historical prejudice is that only a tiny remnant of eighteenth-century buildings remains in New York; of nineteenth-century New York, much of it

LEFT: "One of the handsomest cast-iron-front buildings ever constructed," says Gill of the Haughwout Building in SoHo, designed by J. P. Gaynor in 1856. "Its pillared façade demonstrates how well the Italian palazzo style could be adapted to American commercial use," Gill adds. ABOVE LEFT: Cast-iron columns and clock on the second story.

continued on page 107


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In the Presence of the Past
continued from page 102

was in the course of being destroyed when, in the 1960s, the first organized attempts to preserve our local architectural heritage got under way.

These attempts were largely in the hands of a small number of amateur architectural historians, more commonly known as cranks. Some of them were content to work within the elastic confines of the Municipal Art Society, founded almost a hundred years ago by a leading architect of the day, Richard Morris Hunt, for the embellishment of the city—a goal that kept receding no matter how eagerly it was approached.

Others chose to set up new organizations devoted to specific purposes; for example, the Victorian Society in America, which was founded in the kitchen of Margot Gayle's apartment in Greenwich Village. (Mrs. Gayle subsequently went on to found an influential group called the Friends of Cast Iron Architecture, to whom is owed the early identification and defense of the then-decaying industrial district that came to be nicknamed SoHo.) Under Mayor Wagner, an official Landmarks Preservation Commission was established in 1965, and two private organizations—the New York Landmarks Conservancy and the Preservation League of New York State—came into existence shortly thereafter.

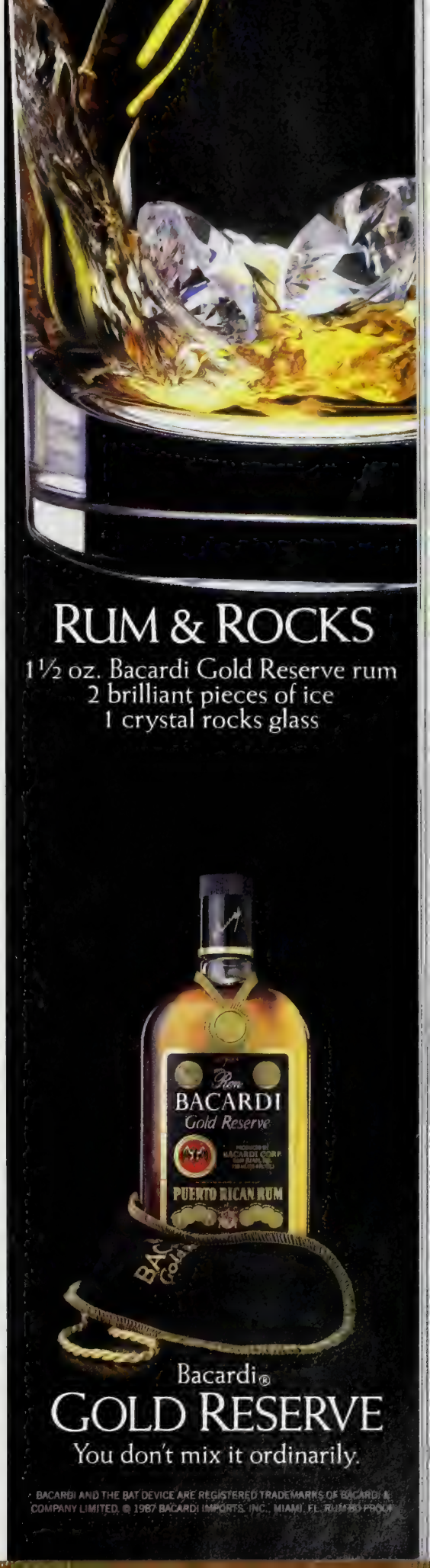
We feel better when we find ourselves in the presence of the past.

Since that time, the cause of architectural preservation in New York City has seemed to flourish. Affirmatively, many individual buildings and a number of historic districts have been designated; negatively, certain catastrophes have been avoided. But more important than any particular instance of gain or loss is the measurable alteration in the attitude of the public. We have all begun to perceive that history, far from being bunk, is a source of nourishment to us—that we feel better, consciously or unconsciously, when we find ourselves in the presence of the past, with its evidence of the mingled aspirations and disappointments of our ancestors. We have learned to acknowledge that we need roots, and with the poet Hopkins we beg heaven to "send my roots rain."

Still, I say that the cause of architectural preservation has only "seemed" to flourish, because the physical fabric of the city has never been in graver jeopardy than it is today. In the fierce competition among developers to build bigger and bigger buildings, blotting out more and more of our light and air, Manhattan (to say nothing of the four other boroughs) threatens to become uninhabitable except by the very rich; and that is to say that the rest of us will have lost possession of the very object that we struggled so hard to preserve. The unbridled money-grubbing that has distinguished our leaders since the Dutch set up their first trading post at the rocky tip of this island in the early seventeenth century continues to strike the predominant note; laws intended to regulate our planning are swept aside in the hypocritical name of broadening the tax base and so providing revenue for the improvement of our public services.

As our ten-story buildings give way to hundred-story ones, the few landmarks that we have saved lie increasingly in darkness by day as well as by night. Condemned to survive at the bottom of a well, they will no longer be able to bear witness to any authentic past—they will become mere dusty toys in a more or less monstrous shopping mall.

Say not the struggle naught availeth—say only that it must be waged around the clock, sleeplessly, and not in New York City alone. Even in Podunk, louder than the twittering of its innumerable birds, is heard the dread dull thud of the wrecking ball.□





Le Corbusier, *La Guitare et le Manequin*, signed *jeanneret* and dated 1927, oil on canvas, 89 x 130.5 cm (35 x 51½ in).
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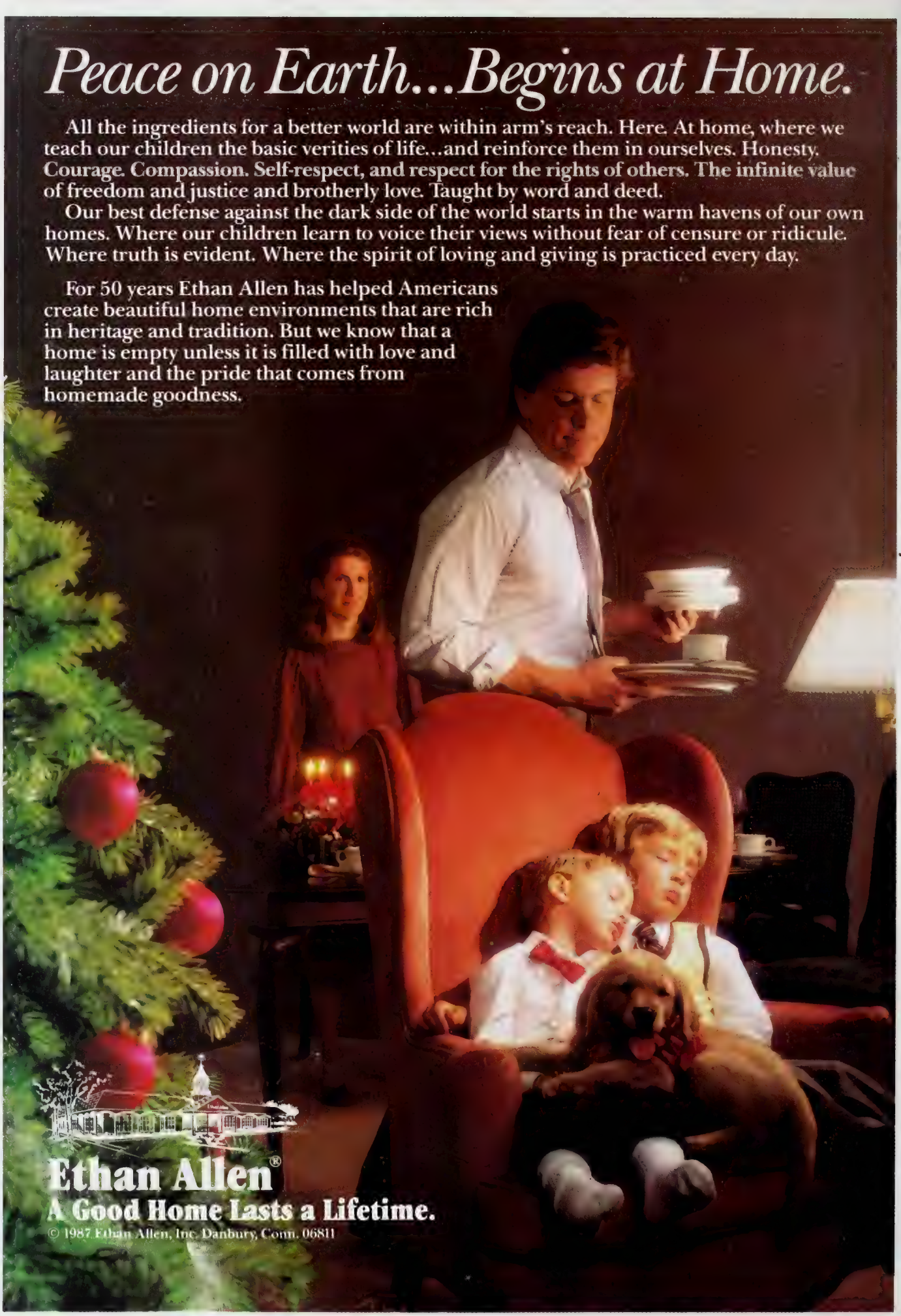

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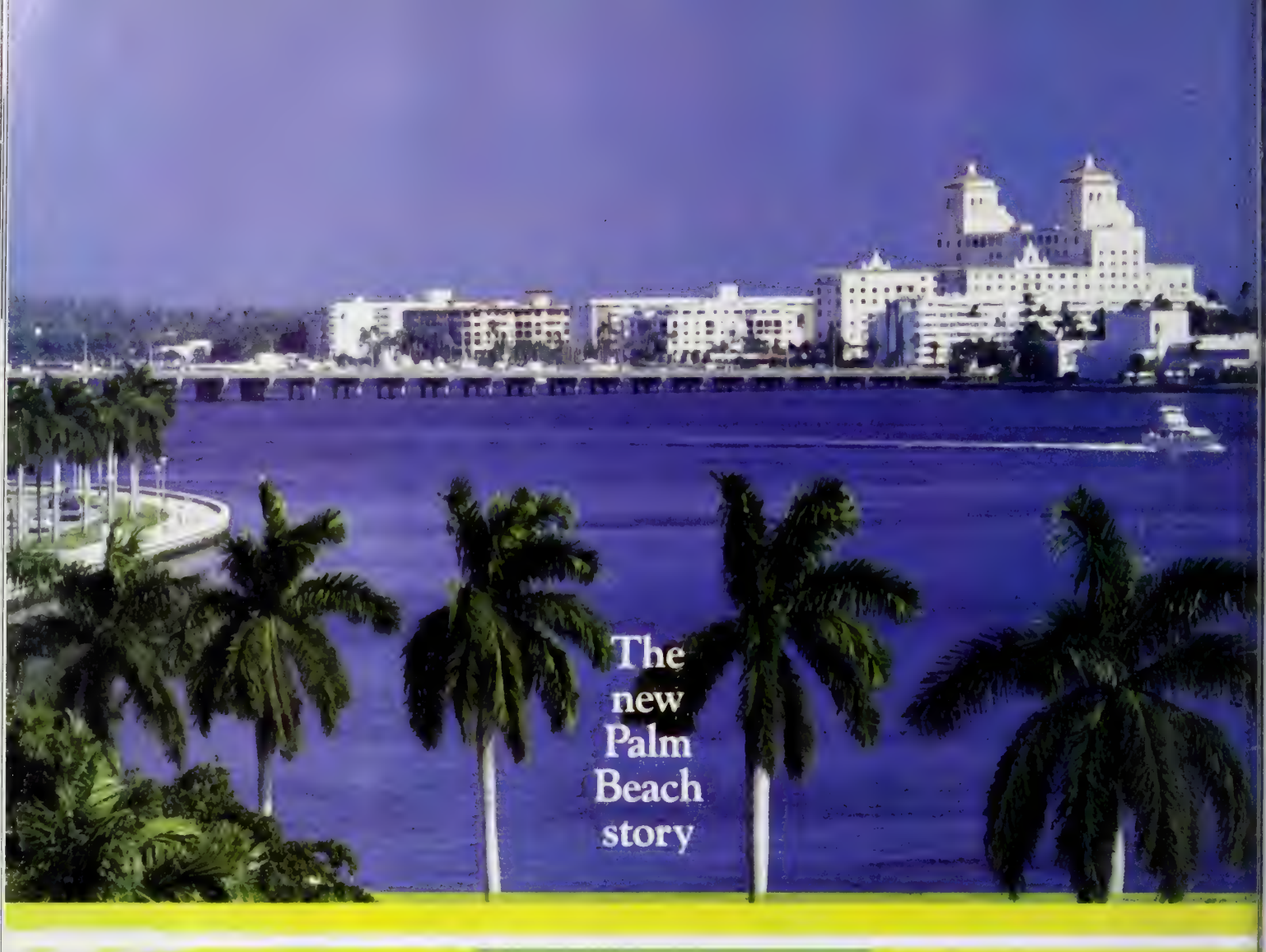


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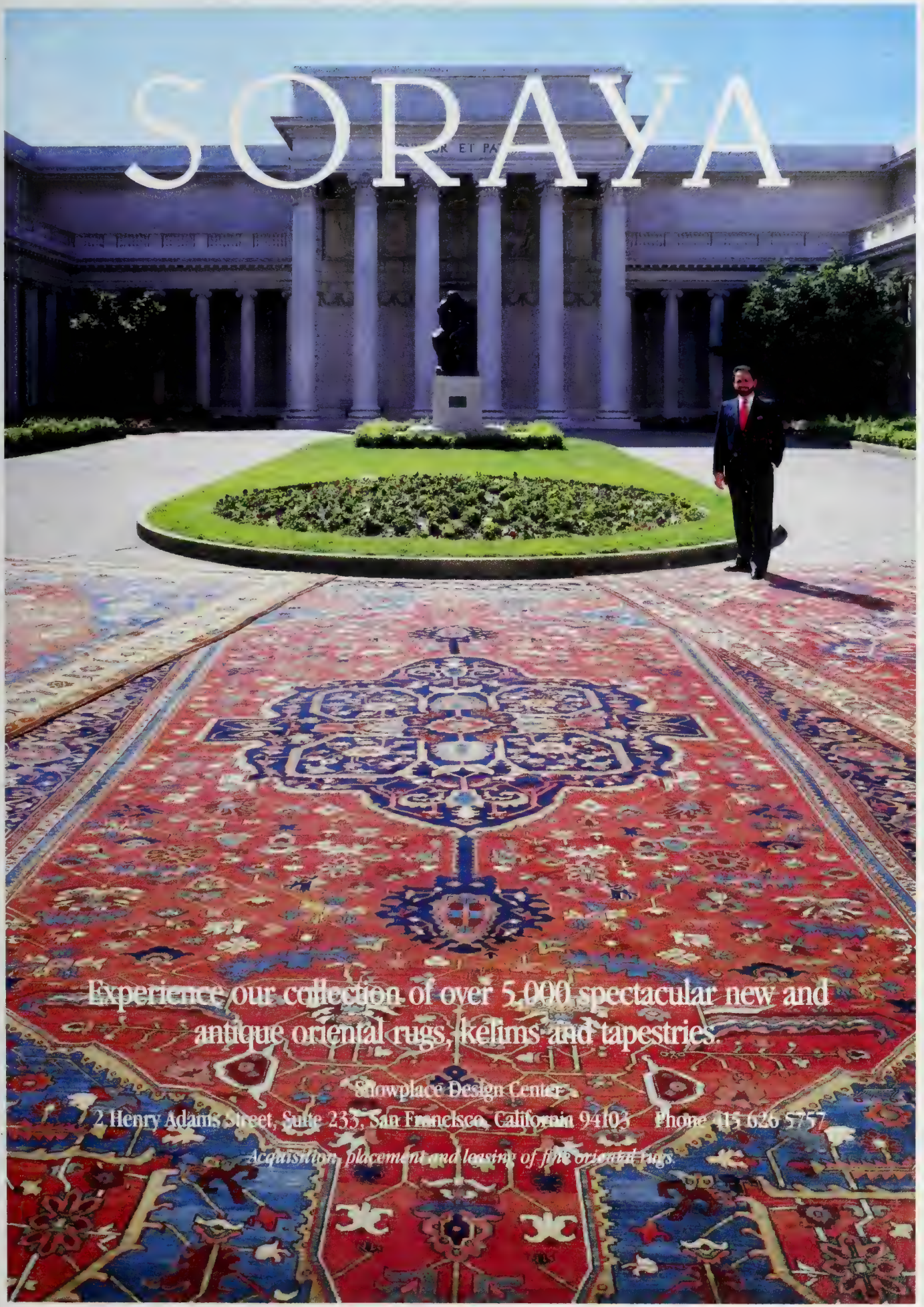
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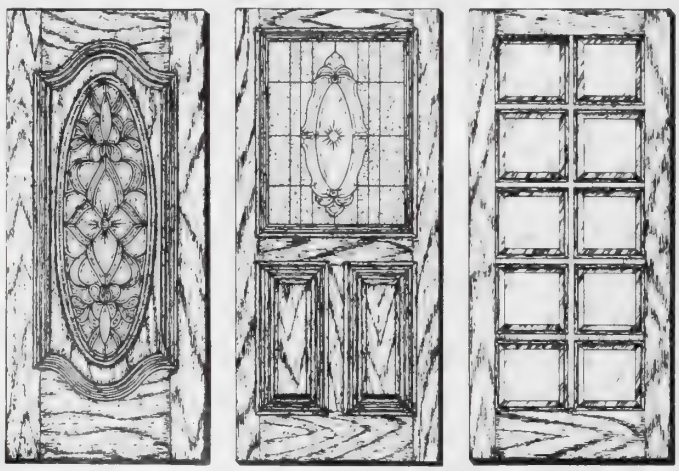
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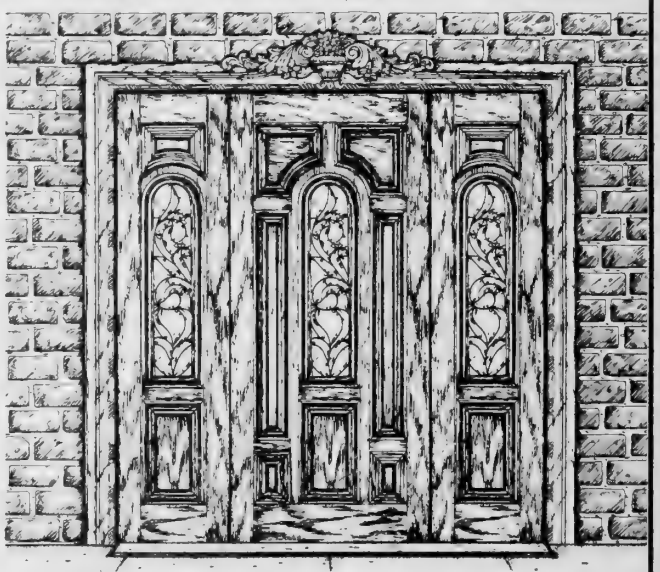
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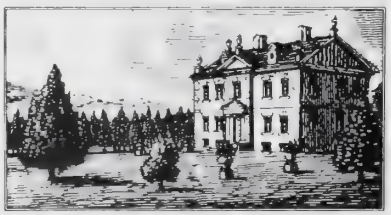


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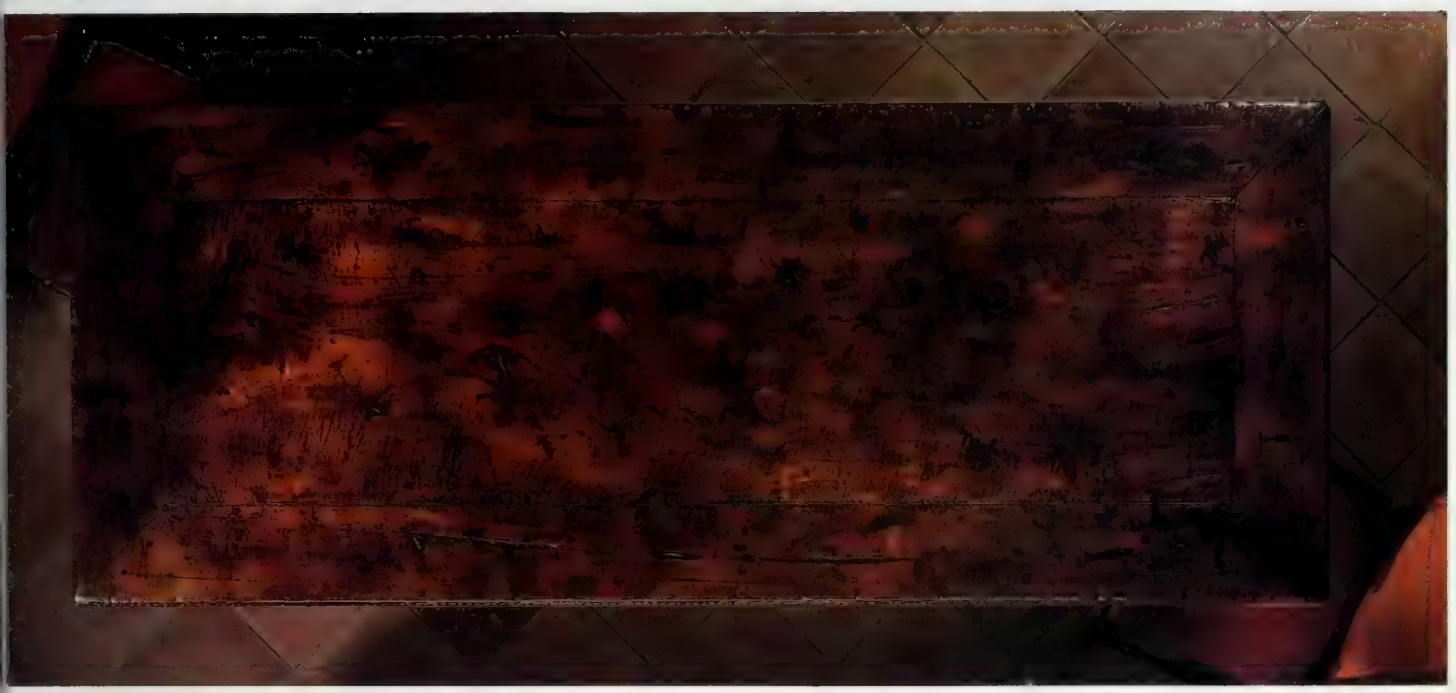
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Imprints of the Avant-Garde—Barry Friedman

By Avis Berman



PHOTOGRAPHY FELICIANO



Works at Barry Friedman's gallery range in time and style from Pre-Raphaelite art to fifties objects. ABOVE LEFT: Friedman stands between a 1926 oil by Swiss artist Marcelle Cahn, left, and *Solitary Figure*, circa 1928, by Oskar Schlemmer. The Wilhelm Wagenfeld lamp dates from 1923–24. ABOVE: The Billet chair, one of only five ever made, was designed in 1924 by Gerrit Rietveld and executed by his master craftsman A. van de Groenenkan.

"I COLLECT FOR MYSELF and then I sell," begins Barry Friedman in explaining how he arrives at the eclectic range of objects shown in his gallery. "I started as a collector and I buy as a collector. I live with the objects myself while I do research and learn about the market. After I make a collection, I do an exhibition and sell from it." Friedman has operated this way since the mid-sixties, when he bought his first piece of art—an iridescent glass vase—and began dealing to finance his collecting habit.

Friedman's instincts for what to collect and sell have been uncannily in advance of market activity and public acceptance. By being the first to promote a variety of innovative furnishings that were later acknowledged as touchstones of modern design, he has contributed to the buying boom in twentieth-century objects. Well before other dealers leapt onto these suddenly lucrative bandwagons, he successively staked out and explored what were then arcane areas of nineteenth- and twentieth-century European decorative arts. His involvement in Pre-Raphaelite and Symbolist painting and Art Nouveau, Art Déco and Arts and Crafts furniture flowed into the discovery that cemented his reputation—the work of the Vienna Secession and the Wiener Werkstätte.

In 1986 the Museum of Modern Art's wildly popular "Vienna 1900" exhibition, to which Friedman loaned some important pieces of furniture and arranged for several clients to do the same, represented the crowning vindication of his faith in Austrian art and design. He has been in the field since 1970. "I bought my first piece, a silver-plated box with a leaf design, from a French dealer for

continued on page 118

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Imprints of the Avant-Garde—Barry Friedman
continued from page 114



150 francs, about $27 then. It was a signed Wiener Werkstätte piece, but the dealer didn't know the Josef Hoffmann monogram. Fortunately I did, from reading about it."

Traveling around Europe, visiting estates and sometimes buying the entire contents of apartments in Germany and Austria, Barry Friedman acquired an extensive inventory of paintings, furniture, posters, fabrics, silverware and ceramics by such pivotal figures as Hoffmann, Otto Wagner, Koloman Moser, Carl Moll and Joseph Maria Olbrich. On a recent day, the gallery contained Hoffmann tea services; a beechwood buffet with a marble serving surface, by Moser, inlaid with contrasting mahogany squares; a rare desk and stool by Otto Wagner from his Postal Savings Bank design of 1904; and upholstered chairs by Henry van de Velde, a Belgian architect and designer who worked in the Secessionist spirit.

"The real excitement for me," Friedman says, "is when I buy something beautiful. I think what I do best in this business is finding the pieces. I don't consider myself a great salesman. I hope my knowledge and enthusiasm for the pieces are what sell them to others."

Friedman's feeling for turn-of-the-century Vienna is so pronounced that even his physical appearance seems geared to it. With his side-parted brown hair, neatly trimmed mustache and beard, and liking for collarless shirts buttoned up to the chin, he looks vaguely like the young Sigmund Freud.

In keeping with his overall love of the avant-garde and of objects influenced by architectural principles—he sees the Austrian furniture as proto-Bauhaus and thus the basis of much contemporary design—Friedman's current enthusiasms are Bauhaus products, Russian Constructivism and unusual examples of architect-designed furniture of the 1950s. His exhibition on the Bauhaus, opening early next year, will display furniture by Mies van der Rohe, Eric Dieckmann and Marcel Breuer. The Breuer pieces include a guest bed designed for Kandinsky's Bauhaus residence and an early edition of the Wassily chair itself. Only two known examples of another piece, a wine jug



ABOVE: Wiener Werkstätte cofounder Josef Hoffmann created the circa 1920 silver and rosewood tea service. LEFT: A 1904 stained-beech and aluminum desk and stool by Otto Wagner stand before a large buffet designed by Koloman Moser. The Marcel Breuer armchair, in left corner, was crafted at the Bauhaus in 1922. At right is a 1948 side chair by Turin architect Carlo Mollino. From left to right are paintings by Georg Schrimpf, Nikolaï Wassilieff and Bernard Boutet de Monvel.

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Imprints of the Avant-Garde—Barry Friedman
continued from page 118

by Christian Dell, are known to exist—the gallery currently owns one and the other is in the Bauhaus Archives in Berlin.

Friedman's operations are spread over three different buildings. A recently opened gallery on upper Madison Avenue is a crisp white space where the rigorously modern designs look most at home; a beaux-arts town house shows, by appointment only, modern works as well as Symbolist and other fin-de-siècle pieces; and a showroom absorbs the overflow. The size of the Friedman empire belies the marginal and accidental nature of its origins. Friedman's mother was an antiques dealer, but he says, "I *hated* antiques as a child. Whenever we'd go on trips she'd always stop in the shops on the way. I was an impatient little kid and I had to wait in the car until she finished. I think that's what soured me."

In college Friedman got hooked on collecting Loetz glass. Graduating with a business degree, he became an accountant but moonlighted as a runner, buying small articles from dealers and selling them to other dealers. The turning point came in 1967, but "it was no big break. The bank gave me a $300 loan—with two cosigners. The $300 brought $400, and it went on from there."

Lately Friedman has made news with the auction records he's shattered. In 1985 he astonished the art world by paying an unheard-of price ($76,260) for a Vienna Secession poster by Moser. "It was rare for it to come on the market," Friedman comments. In May 1986 he bought twelve pieces of furniture designed by Gerrit Rietveld, the de Stijl architect whose visionary approach inspired Mondrian. One purchase, an ebonized easy chair, cost $42,987. Six months later, Friedman bought another chair—this one a 1917 prototype that became an icon of the movement—for $79,316. Eclipsing all previous records, it became the most expensive twentieth-century European chair ever auctioned. Not much of Rietveld's furniture was produced; Friedman, with about thirty-five pieces stored away, must possess one of the largest known inventories. The gallery will hold a Rietveld show in late 1988, the year of the architect's centennial.

Friedman's huge investment in Rietveld furniture is part of his collector's mentality. "Many people say that you can't be a dealer and a collector, but I think if you have the mind of both you can be a winner at both ends. Many times when I buy I'm not so concerned if there's not enough room to make a profit. I'm more concerned with having a good piece. I learned from the great dealer-collectors that you must step out and buy something if it's great and not think about an immediate turnover. I couldn't always afford to think that way, but now I'm in the position where if I can't sell the piece, I'm left with something to cherish."

Friedman says that the publicity from the 1986 auctions is useful but misleading. He savors the visibility he's gotten, but the reports of stratospheric prices can scare away prospective clients. "When someone new comes into the gallery and sees a Rietveld chair, he or she will assume it's the one I paid $79,000 for. That was very rare. Other examples are much less expensive." A pair of Josef Hoffmann chairs in a plentiful model can cost less than $4,000. Allan Stone, an art dealer who has known Friedman for fifteen years, says, "His prices are fair. I've sent some of my own clients there for furniture and they have been in good hands."

Just as his advocacy of Viennese design predated the vogue by many years, Friedman has never been afraid to venture into the esoteric and the rarefied, or the artist or movement unblessed by a museum's imprimatur. His eye is fundamentally instinctive, but it is supported by knowledge and experience. Because he is self-taught, Friedman

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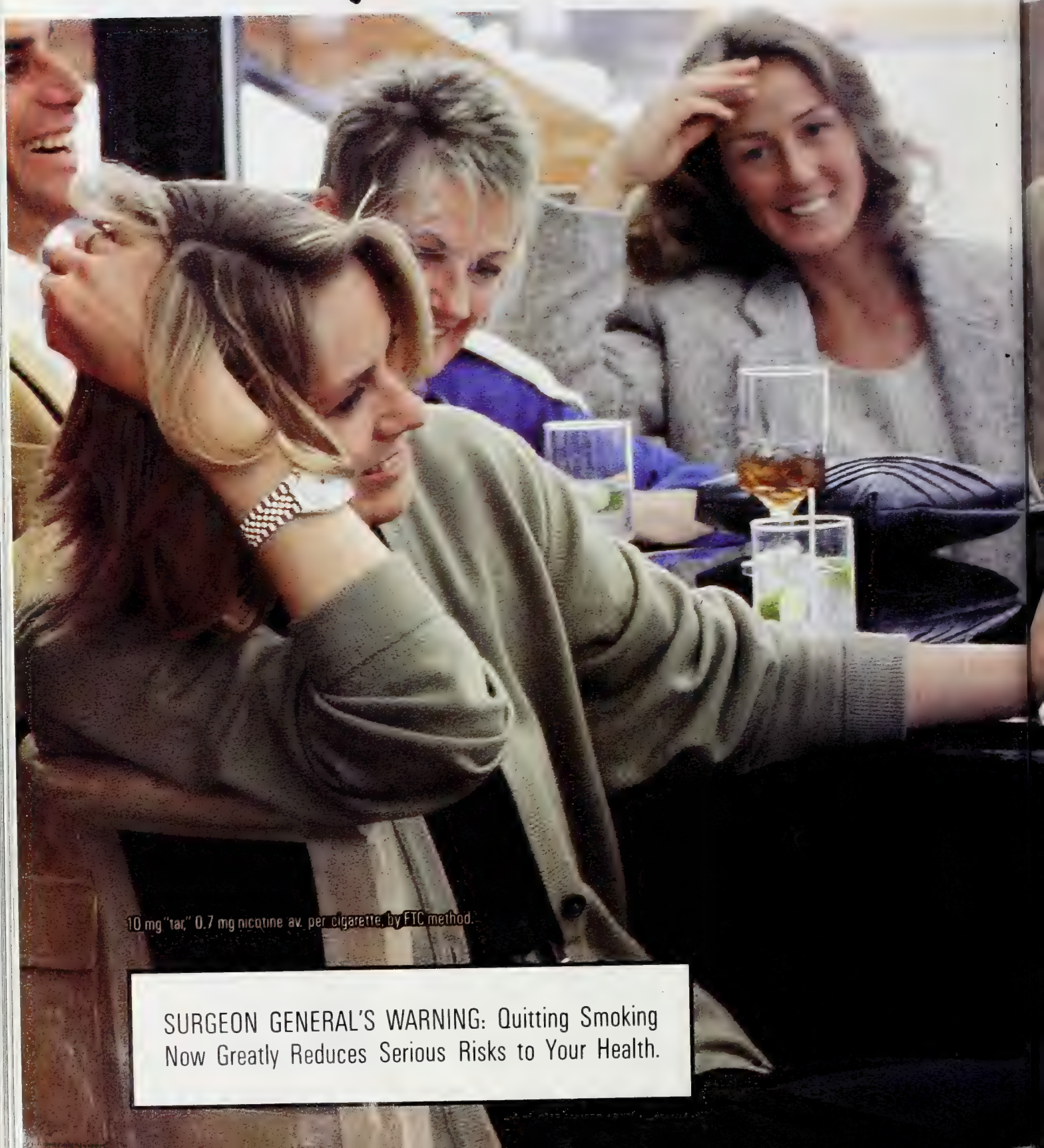
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ART NOTEBOOK

Barry Friedman
continued from page 120

delights in exhuming overlooked works of art before the historians do and watching them adjust their opinions. Names mean little to him; at the moment he recommends two obscure painters he believes are unjustly ignored because they isolated themselves from the mainstream. Arthur Segal was a Romanian modernist who settled in London; Bernard Boutet de Monvel, the portraitist son of the noted Art Nouveau illustrator, visited New York often in the 1920s and painted suave cityscapes that Friedman compares to those of the American Precisionists.

Selling to many clients abroad in addition to his loyal American clientele, Friedman handles the Belgian Symbolist Fernand Khnopff and the artists of the Neue Sachlichkeit (New Objectivity), a group of hard-boiled German realists who reacted to the devastating aftermath of World War I and were crushed by Adolf Hitler. The work has not found the audience Friedman contends it deserves, but he perseveres nonetheless.

Among curators working in twentieth-century design, this willingness to back the unpopular is appreciated. Christopher Wilk, an assistant curator of decorative arts at the Brooklyn Museum, says, "The gallery buys and offers to the public European decorative arts that very few other dealers in the United States will ever touch—in particular, the work of German designers. It's the only place in America where you can see furniture by Bruno Paul, Peter Behrens or Richard Riemerschmid. Why this is so is a mystery to me. I assume other dealers think they can't sell it, but the Friedman gallery manages to. They show interesting, unusual and important pieces, not just what they think will sell."

But if the past is any guide, Friedman's offbeat or unmarketable wares will eventually be redefined as key additions to the pantheon of modern art and design. As usual, Barry Friedman is waiting for the rest of us to change our minds.□

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Lyn Revson in her favorite spot, "my room without windows."

LYN REVSON, a glamorous creature with extraordinary green eyes and light-brown Rapunzel hair, has no trouble making up her mind. From the moment she walked through the door of her New York apartment twelve years ago, she knew it was what she wanted. "I loved it," she says. "It felt more like a house than an apartment. I bought it overnight."

It helped that the expansive twelve-room flat was in a great old beaux-arts building constructed before the First World War and certainly older than most New York apartment houses. Unlike others in the building, Revson's apartment had never been altered. All the beautiful

BELOW: In the richly detailed beaux-arts apartment, Mark Hampton retained such features as the hand-painted Chinese Export wallpaper in the foyer and the basketweave parquet floors. At right, a 17th-century Ming porcelain laughing figure. OPPOSITE: A red lacquer pedestal table holds an unusual Qing bough pot that "always occupies center stage," says Hampton. The petit-point screen, made by Revson, is patterned after a scroll at the Metropolitan Museum. Lalanne woolly sheep.









In the sitting room, Revson preserved the work of Michael La Rocca, the apartment's previous designer. Atop two 18th-century cabinets on Qianlong stands perch a pair of blanc-de-chine lions. The faux zebra throw was added by Revson. Sofa and chair fabric, Clarence House.





OPPOSITE: Over a Louis XV carved walnut table hangs a Boucher nude, 1767. Mementos include a photo of designer Norman Norell, a sketch of him as a boy, and an Avedon photo of Revson in a Norell dress. "I like the timelessness of his clothes," says Revson of her late friend.

ABOVE: Mark Hampton covered the rounded corners in the living room with narrow mirrored panels. On the Chinese low table, an Export workbox. Lamp base by California potter Roy Hamilton. Sofa fabric from Clarence House; chair and drapery fabrics, Brunschwig and Fils.





Revson wanted the dining room, which includes a sitting area, to be informal yet "seductive and elegant," says Hampton. OPPOSITE: Hand-embroidered linens set off Baccarat crystal and Puiforcat silver. Changed seasonally, table decorations are fresh lemons and lemon leaves. Landscape by her friend Louis Nizer. ABOVE: Among Revson's needlepoint accomplishments is the carpet she made for the sitting area. Screen from Gracie.

moldings and plasterwork and most of the five working fireplaces were original, circa 1910, when the extravagant beaux-arts style was in full flower. The old-fashioned floor plan was as it had always been.

Nor was it a hindrance that the apartment had a lovely flowing quality about it and that some of the fine Chinese Export wallpaper gladdened Lyn Revson's discerning eye.

In the early 1970s, the apartment had been decorated by Michael La Rocca, and as his work appealed to Lyn Revson, she decided that certain aspects of it should remain. She also knew she wanted the noted New York interior designer Mark Hampton to take over from there and make the apartment completely her own.

Lyn Revson is no stranger to luxury. When she was married to the late Charles Revson, the legendary genius of the cosmetics world, she was the chatelaine of a towering Park Avenue triplex and a country house, as well as mistress of *Ultima II*, one of the biggest, most opulent yachts on the high seas. It was when the New York design firm of McMillen was doing the Revsons' Park Avenue ballroom that she first met Mark Hampton. She was impressed by his talent and knowledge, his flair and his not-inconsiderable charm. Over tassels and fringes they became friends—and stayed that way. So, when her life changed and it was time for a new apartment, Lyn Revson called Mark Hampton.

The drama begins when one steps off the elevator into a spacious marble foyer, where it becomes obvious at once why Lyn Revson made the felicitous decision to keep the Chinese wallpaper. She has added to the motif with Qing ginger jars and a seventeenth-century porcelain figure reeling with laughter. Directly ahead is the ravishing reception hall, where she does her flower arranging, work-





ing with a distinctive celadon vase that sprouts, in season, great branches of dogwood, apple blossoms and bittersweet. In this hall hangs the wonderfully detailed petit-point screen that took Lyn Revson, a superb needlewoman, four years to make. A little white woolly sheep by Lalanne keeps watch over all.

The room beyond the entrance hall is not a principal sitting area, but works beautifully as a visual focal point with a huge, lemon yellow sofa backed by a mirrored screen and chic black Regency chairs covered in the same sunny color. The contemporary Lucite waterfall table always holds a basketful of fresh lemons. The sleek, stylish decoration is basically Michael La Rocca's work, and the look is just as elegant today.

The living room was made for entertaining and for sitting in intimate groups after one of the little black-tie dinner parties Lyn Revson does so well. The walls have been glazed a claret color, and the whole room is done *con brio*. The corners are curved as they were originally, and the deeply molded cornices of 1910 also remain. Mark Hampton feels curved corners are difficult to work with, so his solution was to make a pair of screens—slender mirrored panels in the style of Syrie Maugham or Coco Chanel—that fill two of the corners and add light to the room.

The dining room is another example of the vaguely banana-split quality of many beaux-arts buildings. Whereas the living room moldings are neo-Georgian, here they're Gothic Revival, with an ornate plasterwork ceiling. The room—arranged as part dining, part sitting room—can hold as many as twenty, seated on Regency chairs at two round tables set with beautiful embroidered napery,

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Cool tones predominate in the master bedroom, with its ebonized four-poster, lynx throw, Waterford chandelier, and pale satin draperies from Clarence House. Hand-painted wallpaper from Gracie. At rear, a George II japanned secretary from Stair. Stark carpet.

Venice-on-the-Hudson

Cultural Combinations in a Designer's West Village Penthouse

INTERIOR DESIGN BY ARTHUR E. SMITH
TEXT BY PATRICIA WARNER
PHOTOGRAPHY BY PETER VITALE





"IT COULD BE the Venice lagoon," remarks Arthur E. Smith of the Hudson River's silvery expanse, which dominates the view from his duplex penthouse in the West Village. The setting offers a trancelike vision of water moving beneath a big sky. At evening the spectacular red-gold sunsets above the New Jersey shore would challenge even the epic skies of America's Southwest.

It was this breathtaking riverfront aspect, the expansive loft spaces and sizable terraces that sold the designer on the apartment some five years ago. The penthouse occupies the upper floors of an old U.S. Customs building, one of three converted to residential use in 1980. The sprawling building is characteristic of this muscular dockside environment of handsome but aging warehouses, many now renovated to condominiums instead of being torn down.

As an emigrant from uptown, Smith spent his initial months in his new home plagued with doubt, aggravated by the grinding daily commute to his Upper East Side office. "Now I take a taxi and sit there, calm as an owl, planning my day," he says. "I love the place and would not change it for anything."

The first imperative was to bring the existing spaces under control and



OPPOSITE: Arthur Smith's striking sense of juxtaposition and contrast is immediately conveyed in the entrance hall of his West Village penthouse. An Art Déco console of bronze and marble by Richard Desvallières supports an Egyptian basalt falcon, a 1st-century Roman torso, a Japanese cachepot and inlaid box. A 19th-century French faïence dog rests on the base. *Black Triangle* is by Richard Serra.

ABOVE: For dramatic effect Smith placed a large 19th-century French marble head at the foot of the stairs leading to the garden room.

LEFT: Views of the Hudson figure prominently in the design. Smith had fretwork painted in the window reveals to add interest. The Venetian figure dates from the 18th century.











LEFT: "Light, airy and spacious," says Smith (top) of the living room. An 18th-century Japanese screen depicting sago palms incorporates crushed jade in the leaves. On the low table is a bronze panther by Guyot. Leopard velvet from Clarence House. Carpet by Stark.

ABOVE: Sleek bronzes—*Lion and Lioness* by Anna Hyatt Huntington, and paired tigers by Antoine-Louis Barye—complement an English japanned console from Mallett, 17th-century French candelabra and an 18th-century Venetian salver. *Still Life with Fruit and Flowers*, 1860, is American, by Severin Roesen.



"I had to have something marvelous to inhabit that niche," says Smith, who searched for two years before finding the marble Aphrodite for his treillage pavilion. The Genoese table has a painted and gilded tree base. Chairs, Gene Tyson.

create a sympathetic environment for his growing collection of modern and nineteenth-century art; French, English and Italian antiques; Art Déco and antiquities. The lower floor of the duplex was originally a wide-open space. Smith wanted a balance between enclosure and the openness of a loft, for despite his taste in furnishings and objects, his sense of architectural form is entirely modern.

Smith's intelligent employment of smooth, geometric planes, deliberately extended, proved to be an effective solution. The thick partitioning walls, which he devised, convey a monastic gravity; door openings are high, wide and unembellished. Throughout, except for the master bedroom, surfaces are finished in a serene off-white, and oak floors have been bleached and palely stained. "I like the distinguished calm of a no-color background, and I wanted the spaces, upstairs and down, to feel boundless," Smith explains. "I used mirrors as well, but circumspectly."

The result is an overriding feeling of lightness and exhilaration; of comfortable, generous interiors augmented by a lavish collection of art and antiques. Above all, Smith has been sensitive to the proximity of river and sky. Enhancing his fantasy of Venice-on-the-Hudson, the living room boasts among other things a lively seventeenth-century Venetian marble head of a horse, and a pair of superb eighteenth-century Venetian



The garden room offers a spectacular view of the riverfront; an open terrace is just below. Stone Hercules is 19th-century Italian. Japanese stag, far left, from Gracie. Brunschwig & Fils cotton covers Bielecky Brothers furnishings. Hansen lamps.

blackamoors. A Mediterranean touch is added by the blossoming lemon trees Smith has grown in tubs that fill the top-floor garden room.

"There is always some event going on out there," says the designer, gesturing toward four deeply recessed windows that run the length of the living room wall. "Even my dog, Leo, likes to sit on a chair and look out for hours. At times the view becomes very misty and impressionistic."

Born in Georgia, Smith had early training in industrial as well as interior design, which proved valuable when he worked for Billy Baldwin. Baldwin discovered the young man working in an antiques shop. "At the time, I wanted hands-on experience with period furniture," Smith recalls. "But for Billy, it was my logic in dealing with structural problems that he seemed to find useful. He taught me his approach to interior design: his elegantly simple way with wall treatments and stuffed furniture, which is so celebrated by everybody now." Smith worked for Baldwin for eight years, becoming a partner in the firm four years before Baldwin's retirement in 1973.

Smith has managed his own successful company for the past fourteen years. His gift for crisply designed settings allows detail to accumulate where he believes it is appreciated most: in pictures, objects and furniture. The tantalizing array in his own home was acquired over a period of



ABOVE: *Celestial Mechanisms*—a collage of watch parts in Lucite by Arman—"shimmers in artificial light," says Smith. "I never tire of it. It's magical to me." The limestone lion is 1st century B.C., Romano-Egyptian.

BELOW: The mirrored bath includes a six-foot-square shower area, a 1st-century Roman head and a marble figure of Hercules. Stool is by Diego Giacometti. Black and white tiles are from Country Floors.



nearly two decades. Smith cheerfully admits to putting himself into hock for several pieces. "I follow the dictum: 'Never buy anything when you can afford it.' "

An outstanding piece in Smith's collection is encountered just inside the front door. It is a French Art Déco console of bronze and Belgian marble, made in 1924 by Richard Desvallières for Süe et Mare, and exhibited at the historic 1925 Paris



exposition. Atop the console is the first of a number of finely modeled Roman sculptures in the apartment, dating from the first century—as well as four other disparate but indisputably right objects, all gathered in strict counterpoint to a contemporary work on paper by American artist Richard Serra. "I like to surround myself with antiques—not set in cabinets but out where I can see and touch them," says Smith. "Otherwise, it all gets too pretentious."

In the living room, with its alcove for dining, the very grandest ingredients are linked in form and ornament. The designer has cleverly mingled everything in the room—thus nothing is allowed to overawe—while the boxy, square-armed club chairs and sofa beg you to sit on them.

Yet there is drama in abundance in

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Against the master bedroom's sponged walls hang a dog painting by Thomas Hinckley and two Franz Kline drawings, 1952–53. The bed, which Smith designed to look like a double chaise, is covered with an antique Amish quilt, a patchwork pillow and Brunschwig & Fils textured fabric. Leopard carpeting by Stark.



A Civilized Intuition

Cosmopolitan Influences of an International Designer

INTERIOR DESIGN BY JUAN PABLO MOLYNEUX
TEXT BY DALE HARRIS
PHOTOGRAPHY BY PETER VITALE

"I related all our antiques and objects to the beaux-arts architecture of the town house," says designer Juan Pablo Molyneux (below, with his wife, Pilar).



"WHEN A PLACE is right," says Juan Pablo Molyneux, "it works a kind of spell, a magic you're aware of immediately. There's a force that flows from it because of the way things have been chosen and arranged." Though such references to the impalpable reappear with some frequency in the Chilean-born designer's conversation, he is anything but otherworldly. Elegant, charming, fully cognizant of the demands of city living, Molyneux is no less a pragmatist than an artist. As he uses the word, *magic* has nothing to do with the occult and everything to do with the effective realization of an ideal, which for him signifies a blend of opulence and livability.

A professed devotee of "high civilization," a man whose favorite European buildings are the Villa Rotonda and the Grand Trianon, and who was stunned by the finely gauged harmonies of the Forbidden City, Molyneux happens to distrust instinct. Yet he clearly believes in the rightness of intuitive judgments, in the sudden illumination that comes from a flash of insight. "I tend to work fast, without having to sit and think," he says. "Knowledge, experience, skill—if you have these, you learn to trust yourself." The moment he walked into the East Side Manhattan town house in which he lives (with his Chilean-born wife, Pilar) and also works, he knew he had found exactly the space he needed. "It was immediate," he adds. "I felt completely at ease."

All that the beaux-arts building required, in fact, was a few minor adjustments. The interiors evolved spontaneously from the couple's practical requirements: "Nothing in the house is for show," Molyneux emphasizes. "Everything is for living." One reason the rooms took shape so naturally is that Molyneux does not believe in remaking his personality each time he changes his

OPPOSITE: "I always try to incorporate a writing corner in the living room," says Molyneux, who designed his sleek table of marble, jasper and gunmetal. The disparate collection of objects includes crystal and marble obelisks; a head of Alexander the Great in Lucite; a German figurehead carving (right); and a model of Big Ben. Drapery and wall fabric, Brunschwig & Fils.





Dramatic License

An Author's Park Avenue Residence

INTERIOR DESIGN BY ROBERT BRAY AND MICHAEL SCHAIBLE
TEXT BY JESSE KORNBLUTH
PHOTOGRAPHY BY PETER VITALE







THE ONLY TIME most male writers think about housing is when they're forced to relocate. At this unhappy moment, their criteria are three. Is the new apartment affordable? Is it quiet? Is it roomy enough so I won't have to write on the dining room table? If the answers are remotely affirmative, Mr. Writer quickly moves his futon, ficus tree and popcorn maker to his new home. Then he begins to decorate his digs with his special brand of suffering.

So it wasn't surprising that when one male New York writer first occupied his new apartment high over Park Avenue, he didn't much care how it looked. "I want to live in the Algonquin lobby," he told a decorator, who dutifully gave him dark brown walls, heavy draperies and forests of oak. As the years rolled by, though, he noticed that the Algonquin lobby is a better place to visit than live.

What to do? What any writer would—he bought a book about contemporary interior design. Every time he found a house he liked, he put a card in that page. When he finished, he looked at the credits. And on five of his seven favorite rooms, he found the names Bray/Schaible.

Robert Bray and Michael Schaible were delighted to hear from a writer they'd long admired. But they had a slight problem. The rooms he liked were done in the early years of their partnership. Although they still had great affection for white walls and industrial carpeting, they weren't doing such hard-edged work anymore.

"When we started out, we believed that apartments should be support systems—that is, they should make life easier for you," Bray explains. "But as people acquired possessions, we saw how that got reversed, how they became systems you had to support. So we got into low-maintenance rooms with not much in them. Now, as we get older, we've discovered that you *can* enjoy taking care of things."

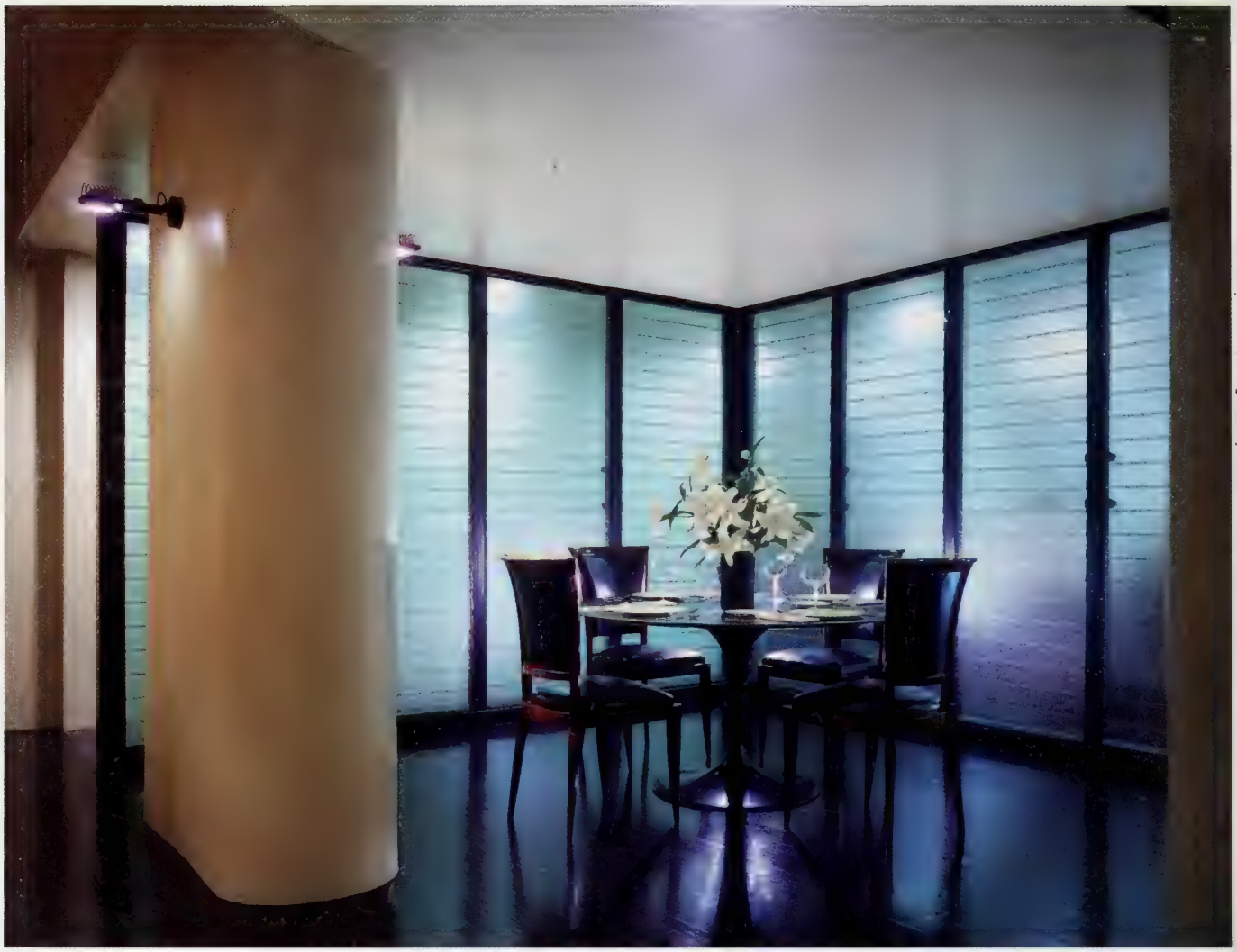
Their new client understood the designers' need to grow. And the designers understood that a writer tends to pace as he plots—and that in this writer's work, dramatic reversals are a given. With that in mind, they created an interior plan that is the architectural equivalent of his novels and plays: Not only can you walk completely around its periphery without having to use a door, but you can get to any destination in this apartment in at least two ways.

Only one room had to be fully walled, as much to allow the writer to keep his computer at a constant temperature as to give him privacy when his three sons visit. But there was, the designers felt, no reason a writer living alone needed to be imprisoned while he worked. Their solution was a triumphant return to the industrial materials that made their reputation—instead of walls in the writer's office, they used floor-to-ceiling jalousie windows, with frames of anodized black steel and slats of blue-green bottle glass.

"If you bought a house that had jalousie windows, they're the first thing you'd rip off and throw away,"

The designers understood that a writer tends to pace as he plots.

Interior designers Robert Bray and Michael Schaible combined a minimalist layout with industrial elements to create a light, open space in which the resident, a noted author and playwright, can spend his days writing. PRECEDING PAGES AND LEFT: "The apartment is almost like a promenade," says Robert Bray. "We opened up all the peripheral spaces so the rooms flow easily into one another." Patterson, Flynn & Martin floorcovering. Lee Jofa fabric on banquette.



Schaible admits. "But in an interior space, if the windows are closed and the room is lighted, it becomes, at night, a kind of lantern."

Making minimalism beautiful now means adding color and texture. In this apartment, Bray and Schaible have broken the ceiling area at every possible point. In the entrance hall, they created a series of columns that make visitors feel as if they're entering a small temple. Throughout the apartment, Bray and Schaible have softened their traditional fabrics—leather and quilted mover's blankets—with Art Déco furniture and antiques. The bookshelves may be hidden behind the sofa and in the columns, but the speckled paint the designers used on the end tables and the curved dividing wall in the living room provides more than enough color. And instead of using the industrial carpet that's now become a post-modern cliché, Bray and Schaible covered the living room floors with stretched black cowhide.

The client marvels at Bray and Schaible's wit—and practicality. He's become obsessed with the television console built into a low table and the huge screen that drops from the ceiling. He can, he says, sit for hours in his leather chair, filling his Raymond Loewy smoking stand as he researches a novel's plot. A year of this,

Throughout the apartment, Bray and Schaible have softened their traditional fabrics—leather and quilted mover's blankets—with Art Déco furniture and antiques.



he says, and the area around his favorite chair still looks fresh.

This writer isn't much of a cook. "I'm not any of a cook," he admits with a wry laugh, and so, although there's a kitchen, the culinary center is a morning room at the front of the apartment. Set between the living room and bedroom, it has a hidden refrigerator and an electric coffeepot set to brew a morning jolt as the writer wakes up. There's a table big enough for two—or for the writer and a book. And there's an impressive exercise machine.

This weight machine looks so gleaming it is either much cared-for or never used. The writer confirms the latter. "The weights have become a kind of sculpture," he says. But that doesn't mean he's abandoned the quest for fitness. "In this apartment," he explains, "my walks have become my exercise."□

OPPOSITE: Jalousie windows provide privacy and light throughout the apartment, as in the streamlined dining room that holds a Saarinen table and set of 1929 French Art Déco chairs. ABOVE: The self-contained morning room, where the owner's writing day begins, features a steam bath, fireplace, kitchen area, gym equipment and Thonet table.

BELOW: Recessed walls add architectural interest in the master bedroom, highlighted by a late-19th-century French brass bed covered with dramatically colored Lee Jofa chintz.




The Bear Tree





"Happily, it usually fits right in."

The improvisational style can be costly, both in time and money. "It's been Mad King Ludwig all over again," Augustin Paege admits. "In terms of business, to spend six years on a fifteen-suite hotel must seem very foolish. But I've taken my time because I want it to be perfect."

And in the pursuit of perfection, Paege is no amateur. The Box Tree Hotel linens are Irish, six hundred threads to the inch, made by the purveyer to Her Royal Highness, Queen Elizabeth II. Monogrammed bath towels stretch six by five feet; incense and gas-fueled fireplaces are in every suite.

Some suites are small and therefore even more extravagantly embellished. The Chinese Suite is a miniature of Beijing's Summer Palace on the head of a pin. All the baths are blush-pink marble with insets of Art Déco motifs in lapis lazuli. "The baths are a bit small, so what else could we do? I said, 'Let's throw some precious stones around, but tastefully,' " says Paege.

Each door is painted in trompe l'oeil that reflects the room's particular style, since Paege finds the door-after-door anonymity of conventional hotels so boring. And the reward to guests willing to climb to the top—besides the voyeuristic potential of the trompe-l'oeil panels—is a large high-ceilinged suite with a malachite fireplace and a view of Katharine Hepburn having breakfast in her Turtle Bay courtyard below.

But the absolute flowering of Paege's aristocratic vision is the King Boris Suite, with its shockingly glorious salon. Here the *faux* foolery of David Mills has transformed a plain-Jane space into a near-Versailles. There are intricate crown moldings, whimsical overdoor panels and a fireplace carved on site—everything gold leafed and then some.

For the culinary satisfaction of guests, the kitchen is on call twenty-four hours a day. High tea is served in the St. Germain Room—with scones, of course, and clotted cream. Paege fancies exotic breakfasts—roast birds, eggs with truffles, the best fruit from anywhere in the world and home-baked breads. In fact, guests returning late at night will smell the bread baking in the adjacent new, more casual Box Tree Kitchen.

OPPOSITE: "Augustin is especially good with details," says David Mills, a fact that is evident in the King Boris bedroom, ornamented with an Art Déco table, chairs and a floral marquetry screen, all by Ruhlmann.

BELOW: A playful juxtaposition of tones, from elaborately polychromed crown moldings to richly colored walls, enhances the King Boris bedroom. At far left is a gold-and-sterling cabinet by Josef Hoffmann.







OPPOSITE: Conveying the sophistication of Paris in the thirties is the Consulat Suite, with horizontal banded walls, French marble fireplace and circa 1930 Art Déco step table.

For Paege, his exquisite small hotel is a kind of immortality. "I can see myself at ninety, sitting in the porter's chair at the entrance with a glass of my own cognac and a Havana cigar—assuming the end of Castro, of course. Since New York is the top of the world, if you sit long enough you see everyone. For me and Annie [a cousin who shares the management of the Box Tree], it's our only way not to be forgotten. Perhaps that's why it has taken so long and I have not complained."□



ABOVE: Augustin Paege and Ann Anastassoff, his co-manager, in the reception hall of the Box Tree. At far left is the late-17th-century Spanish vargueño where each guest checks his own drawer for messages.

OPPOSITE BELOW: Early-19th-century Chinese tables and chairs and a hawthorn-patterned jardiniere set the tone for the Chinese Suite, accented with slim bamboo-motif moldings.

BELOW: The private dining room is embellished with a circa 1900 American stained-glass window, trompe-l'oeil pilasters, and terra-cotta columns, right, inlaid with colored glass tiles. Silver from Christofle.





Daybed Bartolé, French, circa 1825. Steel and ormolu; 36" x 89" x 39". Adorned with ormolu mounts typical of the period, a daybed composed of tubing and rolled sheet steel emulates the furniture designs of Percier and Fontaine, the leading exponents of the Empire style. Newel Art Galleries, New York.



Antiques: Steel Furniture

Clean-Lined Luxuries Fuse Classicism with Modernity

TEXT BY JOHN A. CUADRADO

In Napoleon's time steel was still a luxury metal and was available in limited quantities.



Chair, English, circa 1850. Steel; 33½" x 20½". A refined adaptation of a curule design gives form to a graceful chair, reflecting the late-18th-century taste for linear furniture, which found occasional expression in the work of the following century. Gary Tyson, New York.

IN 1812, WHEN NAPOLEON departed on his ill-fated Russian campaign, he set off with an opulence befitting the overlord of Europe and the would-be master of Asia. Escorted by some fifty thousand imperial guardsmen, Napoleon traveled in an immense green berlin that was the last word in comfort in its day. Drawn by six horses, the coach was equipped with every conceivable luxury, including compartments for a solid-gold dinner service and the emperor's preferred Burgundies. Maps and files necessary for the governance of the empire were ready on a special writing desk, and nightfall offered the comfort of an elegant steel bed with a mattress of merino wool.

That a bedstead of steel should have been chosen to outfit the imperial coach was no accident. In Napoleon's time steel was still a luxury metal. It was available only in limited quantities, and its use was a prerogative of rank. Both the saber blades of officers in the Grande Armée and the tiaras of their ladies back home in Paris were oftentimes fashioned from the metal, as were a range of costly household and travel furnishings.

Indeed, steel was the ideal material to provide for the comfort of weary travelers in the eighteenth and nineteenth centuries. Its strength made possible the construction of folding chairs, beds and tables with thinner, more attenuated supporting frameworks. These could stow easily in simple leather cases and survive the appalling roads of the period without additional protection. The forms such furnishings took varied greatly. Military men preferred ingenious steel chairs that could be quickly transformed into camp beds. Their civilian counterparts often opted for more elaborate creations. One French noblewoman eased the discomforts of the trip to her château by having her servants unpack a magnificent collapsible steel-and-brass bed—complete with a canopy swathed in yards of silk—each time she was obliged to stop at one of the filthy inns that lined the route.

More than just travel accoutrements, steel furnishings were also produced on a limited basis as objects of prestige for the decoration of palaces and great houses. As early as 1574, the city of Augsburg presented Holy Roman Emperor Rudolf II, well known as a collector of "marvels," with a steel chair elaborately

chiseled with figures from classical antiquity. Though never commonplace, luxury steel furniture came into its own in France and Russia during the years between 1750 and 1825. Wealthy patrons were attracted to the luster, strength and rarity of the metal and commissioned examples from the finest armorers, locksmiths, metalworkers and cabinetmakers of the day.

During the years when the interest in steel furniture was at its height, the excavations of the ancient ruins at Pompeii and Herculaneum inspired all of Europe with a taste for classicism. Under Louis XVI, master craftsmen like Gouthière, Riesener and Molitor occasionally created steel tables, consoles and gueridons accented by gilt-bronze caryatids, acanthus scrolls and laurel wreaths. Many other decorative devices came into play. Steel furniture was lacquered, inlaid with other metals, or painted with classical scenes and satyr friezes.

Table, French, late 18th century. Steel, ormolu and granite; 31" x 34½". Distinguished by a variety of furnishings that imitated Greco-Roman models such as folding camp tables, the Directoire style takes its name from the revolutionary government that succeeded the Reign of Terror. Philippe Farley, New York.





A variety of hues were imparted to the metal by carefully regulated tempering furnaces. These tones ranged from the subtle shade of violet preferred by Madame de Pompadour to varying intensities of red, green, blue and black—all of which provided superb foils for applied decoration.

Nowhere were these decorative experiments more avidly pursued than at the Russian Crown Ironworks at Tula. Catherine the Great and her lover and chief minister, Grigori Potemkin, were great admirers of steel furniture and demanded extravagant examples for the decoration of their residences. Potemkin was known to delight in impressing dinner guests at his vast palace on the Neva with steel appointments enriched with silver and gold. Superb dressing tables and chairs designed in the Robert Adam manner were made for Catherine. These were equipped with steel mirrors, candelabra and obelisks and with steel urns designed to hold powder for the many imperial wigs. The empress's dressing tables required thousands of hours of labor and provide unequaled displays of virtuosity—at once encrusted with gold of various hues, engraved with birds and butterflies, and set with garlands composed of thousands of steel-cut rosettes.

In great contrast to such elaborate creations are the steel furnishings produced during the Directoire period in France. In reaction to the excesses of the old regime, *le style républicain* gave rise to simpler, more direct, but still costly furnishings in steel. More true to the nature of the material, and perhaps more satisfying, these examples depend on the grace of the metal itself and on the simplicity of line made possible by its strength. Contrasting decorative elements in brass or bronze still play a

Gueridon, Huot Fils à Paris, French, circa 1795. Steel, brass, porphyry and marble; 28½" x 11". A tripod damascened with brass rosettes and anthemion motifs exhibits the influence of Louis XVI form on the Directoire style. Frederick P. Victoria & Son, Inc., New York.

Wealthy patrons were attracted to the luster, strength and rarity of steel and commissioned examples from the finest craftsmen of the day.

part, but they are more subdued and display symbols of the revolution—Phrygian caps, arrows and pikes.

The Empire period was the last great moment in the history of steel furniture. The most important examples created for state rooms convey an air of martial grandeur in keeping with the spirit of the age. One massive table made for the palace at Fontainebleau is supported by piers resting on lion-paw feet and terminating in sphinxes inspired by Napoleon's Egyptian campaign. Simpler and less bombastic is the small camp bed that the emperor insisted on bringing to his final exile on St. Helena. Enveloped by green silk draperies, and constructed of steel and gilded brass, its severe elegance reminds us of the best of an almost forgotten art. It is fitting that this was the bed on which Napoleon rested after his great victory at Austerlitz and the bed on which he would choose to spend his last hours. □



Console Table, French, circa 1800. Steel and marble; 29¼" x 44½". Exemplifying a spare interpretation of traditional design, a hand-wrought console table is simply ornamented with Grecian urn motifs amid elongated diamond patterns. Provence Antiques, New York.


TEATRO ALLA SCALA
L'ASSEDIO DI CORINTO
GIOACCHINO ROSSINI
THOMAS SCHIPPERS
TEATRO LA FENICE
LA TRAVIATA
TEATRO DI S. CA
LA TRAVIATA

ARCHITECTURAL DIGEST VISITS:

Beverly Sills

TEXT BY JOHN GRUEN PHOTOGRAPHY BY HARRY BENSON



OPPOSITE: To soprano Beverly Sills, her new role as general director of the New York City Opera offers a different set of challenges and rewards. "I love it. It's wonderful not to constantly worry about drinking wine because it dries my throat, or air-conditioning, which produces awful allergies," she says. Relaxing in a 19th-century high-backed settee in the entrance hall of her New York apartment, she is surrounded by framed opera posters. ABOVE: As Elizabeth I in *Roberto Devereux*, Sills wore a costume designed by José Varona that she says "weighed fifty-five pounds because of the heavy velvet and three thousand pearls."

THE TEMPERATURE OF ANY room rises when Beverly Sills enters it. Instantly and unmistakably, she projects an aura of radiance, warmth and grandeur—the mark of the true diva. This radiance attends Beverly Sills even though she has not sung a single note since her retirement from the operatic stage in 1980. That was also the year she assumed what is probably the most challenging role of her career—general director of the New York City Opera, the company with which she herself rose to superstardom.

Not since the great Scottish soprano Mary Garden became director of the Chicago Opera in 1919 had a bona-fide prima donna taken the reins of a major American opera company. But whereas Mary Garden failed in her enterprise (she ran up an enormous deficit and stepped down within a year), Beverly Sills has turned the New York City Opera into one of the most successful and innovative houses in the country.

"I went from a pampered, self-oriented existence into a highly complex, day-by-day working situation," says Beverly Sills in her small, crowded office at the New York State Theater, home of the City Opera. "I went from limousines, flower-filled hotel suites and glamorous post-performance parties into the rather drab world of labor relations, fund raising and administrative responsibility. From constantly worrying about one person and two vocal cords—myself and mine—I suddenly had to worry about one hundred fifty people and three hundred vocal cords! I became the earth mother to a whole army of other singers. Well, it was a shock, but of course I knew what I was getting into."

Beverly Sills knew indeed what she was getting into. As one of the most beloved figures of the operatic stage, she has been a leading soprano not only of the New York City Opera but of the Metropolitan Opera, La Scala, Covent Garden and other major houses throughout the world.

Acclaimed as an interpreter of more than seventy roles, from such rarities as Rameau's *Hippolyte et Aricie* to such avant-garde spectacles as Luigi Nono's twelve-tone *Intolleranza*, Beverly Sills was perhaps best known as one of the foremost exponents of the nineteenth-century bel-canto repertoire. Certainly her performances and recordings of the three Donizetti Tudor queens—Elizabeth I in *Roberto Devereux*, Anne Boleyn in *Anna Bolena* and Mary Stuart in *Maria Stuarda*—were incomparable essays in vocal sumptuousness and stylistic refinement. But she was equally outstanding as an interpreter of Mozart, Rossini and Bellini, of Massenet, Verdi, Charpentier and Johann Strauss.

Today she has little time to ponder the glories of her career, all facets of which she has amply and vividly recorded in her 1976 book, *Bubbles: A Self-Portrait*, and the recently published *Beverly: An Autobiography*. She is now far too involved in nurturing the careers of others, and entirely committed to running an operatic institution she means to elevate to world-class prominence.

"At the New York City Opera, I'm responsible for everything you see and hear," she says. "My domain is about

four hundred people. I involve myself in every facet of our operation, from auditioning singers to supervising each and every production. What is unique about the City Opera is that we are a wholly American company and are willing to try anything, from *La Bohème* to a musical such as *Kismet*, from *Norma* to *The Student Prince*, from Mozart to Kurt Weill, from Verdi to Philip Glass. We are willing to experiment and take chances. *That's* what we're all about.

"Our singers are young and brimming with talent. We don't hire stars, we create them. I travel all over the country in search of gifted American singers. When they come to us, they receive every opportunity to shine. Some make it, some don't. You see, ours is a special house. We don't pretend to be the Met. We're in a whole different world because we have flexibility and versatility. We don't always succeed at everything, but we sure have fun trying!"

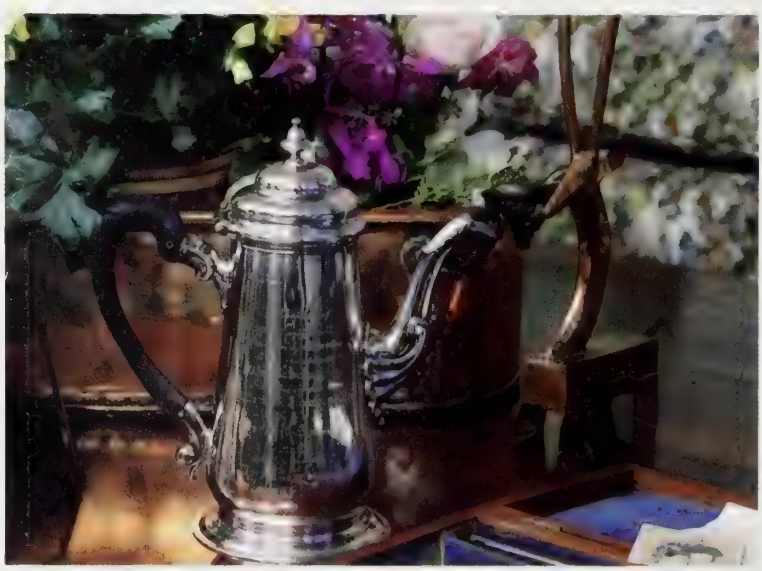
Irrepressibly energetic and instinctively alert to adventurous ideas (for one, she has installed an English-language captioning device above the stage for greater accessibility to the company's foreign repertoire), Beverly Sills is, above all, a humanist and champion of causes. Along with her duties at the City Opera, she is national chairman of the March of Dimes' Mothers' March on Birth Defects, for which, over the years, she has helped to raise some seventy million dollars. She was appointed to the Presidential Task Force on the Arts and the Humanities and has been a panelist for the National Endowment for the Arts. A recipient of innumerable awards, including the Presidential Medal of Freedom and the New York City Handel Medallion, Beverly Sills was honored in 1985 by the John F. Kennedy Center for the Performing Arts.

Lofty honors notwithstanding, Beverly Sills is, and always has been, delightfully down-to-earth. Accessible,

"Now that my voice is asleep, I like to think of it as resting on a fluffy pillow and being very content."



BELOW: The engraved silver coffeepot, first owned by John Hancock, was presented by his widow, Sarah, to her grandniece Sarah Greenough. In 1976 it was handed down to Peter Greenough by his father.

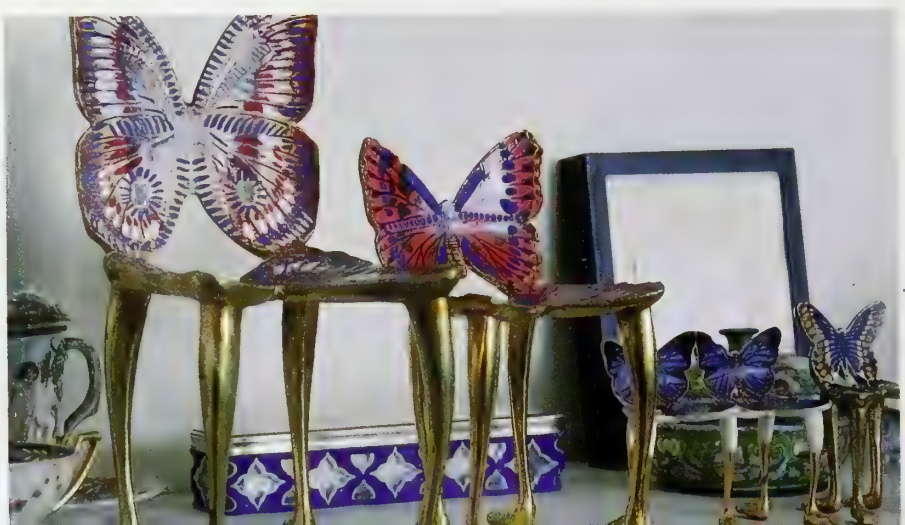






LEFT: She no longer sings, but Beverly Sills, joined by her husband, Peter Greenough, still plays the piano. In a corner of their living room, which overlooks Central Park, is a 19th-century *cartonnier* that contains all her sheet music. "The sun here does wonders for our indoor jungle," she says. BELOW: Sitting with her daughter, Muffy, Beverly Sills is surrounded by her collection of French naïve paintings. At right are Italian figurines and music boxes she used in a production of *The Barber of Seville.*





ABOVE: "I had appeared in Shreveport many times—this was from my last concert there before my retirement," says Beverly Sills of the poster in her office at home. Beside it are various framed autographs, including one of Massenet. LEFT: The miniature butterfly chairs were a gift from the Mexican artist Pedro Friedeberg. OPPOSITE LEFT: For her portrayal of Manon in the Metropolitan Opera's 1977 production, she received a Boehm porcelain figure. Next to it is part of her copper collection. OPPOSITE RIGHT: One of her many honors is a bust from the John F. Kennedy Center for the Performing Arts; next to it is a crystal bell from the Central Pennsylvania March of Dimes.



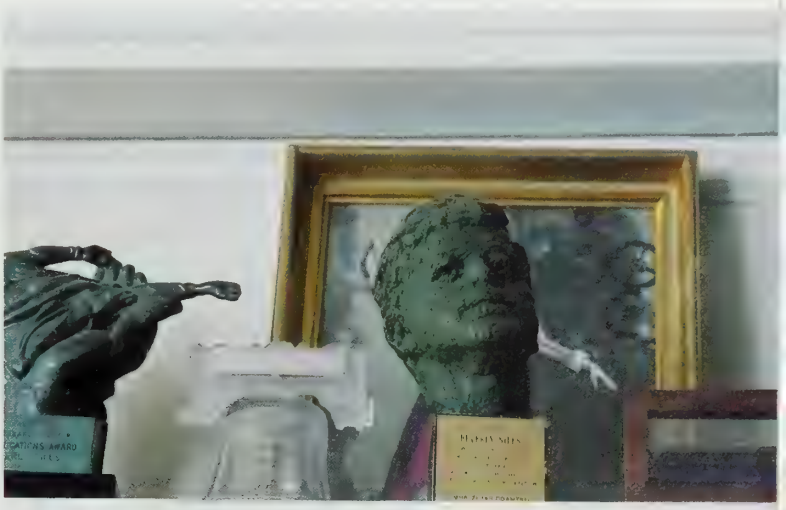
caring, full of good humor, she is an ally to her singers, a friend to the world at large and a driving force in the land of red tape. In private life, however, these qualities are muted, for at home, as wife, mother and private being, she recharges her energies in simpler ways. With her husband, Peter Greenough, a retired newspaper executive, and their daughter, Muffy, she spends her precious leisure time sporadically entertaining in their large, charmingly cluttered New York apartment overlooking Central Park or in their country house on Martha's Vineyard.

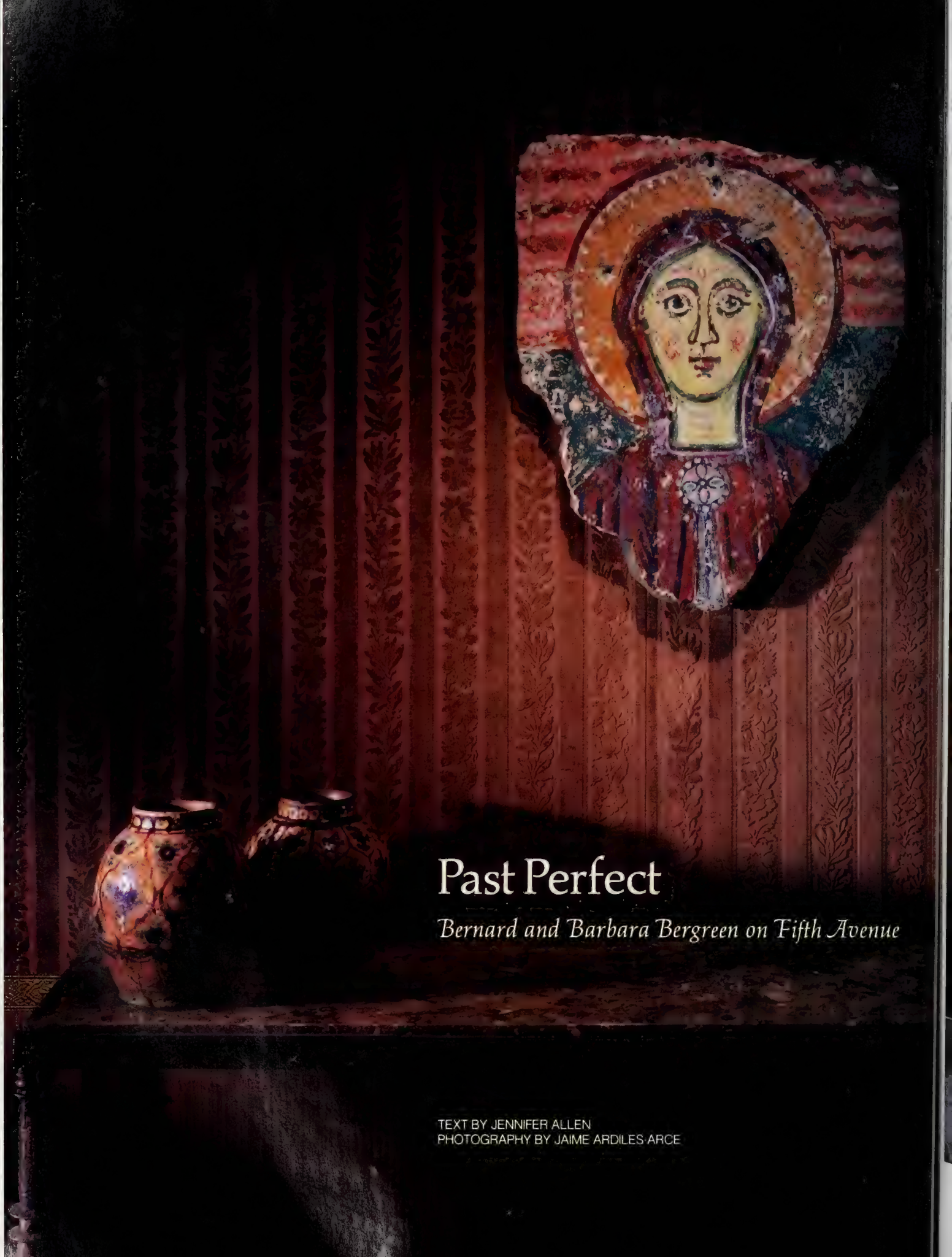
"We like intimate dinners," she says. "We also love bridge, and we'll set up tables and play for hours. My husband has master points, and he has to put up with my rather irrational bidding, but we have fun just the same. Our friends are not opera people but people in the newspaper, theater and literary worlds. My closest friends are Carol Burnett and Barbara Walters. We never give formal affairs because we spend half our lives at black-tie events. In the country we play tennis or swim in our pool. We have the occasional cookout. We listen to music—not, I assure you, opera, but Sinatra, Streisand, Ella Fitzgerald. The pace of my private life is in direct contrast to my professional life. It has to be, or I'd go mad!"

Does Beverly Sills miss the stage? Are there twinges of regret? "Absolutely not! You see, I prepared for my retirement. There was nothing traumatic about it. My husband set the limit when he said, 'When you reach fifty, you'll stop.' Well, I retired at fifty-one—close enough. No, I don't miss singing. I don't even know what my voice sounds like these days, and I'm not in the least bit curious about it. I feel that it served me well for years and years. Now that it's asleep, I like to think of it as resting on a fluffy pillow and being very content. It certainly deserves its rest—it has earned its peace and quiet and I'm going to leave it just where it is.

"Right now, all I'm interested in is creating an important artistic niche for the New York City Opera. I want it to be the home of the young American artist—not just the singer but the designer, the director, all of it. I want it to be a place where we preserve, protect, promote and present the best of American creativity. That's my goal. That's what gives me joy and fulfillment . . . that's what gives me happiness and pride."□







Past Perfect

Bernard and Barbara Bergreen on Fifth Avenue

TEXT BY JENNIFER ALLEN
PHOTOGRAPHY BY JAIME ARDILES-ARCE

BARBARA BERGREEN'S IDEA began three years ago with a *portantina*. She and her husband, Manhattan attorney Bernard Bergreen, were taking their annual vacation in Venice when an acquaintance showed her a photograph of one of the sedan chairs once used for transporting wealthy Venetians through the city. Then in a private collection, the *portantina* was a particularly fine example, iced in gilt and tiny cherubs; it was, as Mrs. Bergreen says, "beautiful and Venetian and evocative," and she bought it for their Manhattan apartment.

On the same trip, she was captivated by something else as well: lustrous velvets embossed with patterns after a process developed by Venetian designer Mariano Fortuny. The painstaking labor, involving multiple dyes and a heavy handpress, was being done by Mirella Spinella, a diminutive young artist with a zealot's commitment to her work.

Barbara Bergreen had never owned a shop, had never thought about owning a shop, though she "had been diddling around with Italian things for years"—she is an accom-





The boundaries between past and present blur in Bernard and Barbara Bergreen's Fifth Avenue apartment, where distinctive antiquities are paired with contemporary art. OPPOSITE: In the entrance hall a medieval fresco fragment depicting a saint hangs above a marble-topped Diego Giacometti table. Jars are 15th-century Syrian. LEFT AND ABOVE: Also in the entrance hall are *Trovare la Via degli Dei*, a 1983 oil by Carlo Maria Mariani, and a 5th-century Coptic textile fragment from Egypt.

plished Italian cook, a lover of opera, and she and her husband have avidly collected Italian art. But she knew she wanted to sell the velvets, and as the *portantina* made its way through Italian customs her idea clarified. She would open a shop for the velvets and other things Venetian, and she would place on display the great gilded chair, and she would call the shop Portantina, "to suggest an otherworldly luxury and elegance." Through its objects and décor and mood, the shop would summon a feeling of Venice's watery romance, its grandeur and antiquity.

Two and a half months and a "fiendish" amount of work later, Barbara Bergreen had her East Side shop; a year and a half after that she moved Portantina to its current Madison Avenue address. The velvets—transformed in New York into thick pillows, jackets, skirts, tops, bedcovers, caps, even small evening bags—are everywhere, with their soft sheen of something fine and old and their captivating, changeable colors. But to Mrs. Bergreen, the shop's sense of fun is important too. A leather gnome perches atop the *portantina;* two reliquaries standing on the floor, bearded old men, wear contemporary necklaces and jaunty velvet caps. "The look changes almost daily," says Mrs. Bergreen. "New things arrive all the time—cushions, clothes, antiques —so there's a play element in working with the space, in moving mannequins, putting different pillows together. Everything is mobile. Even the velvet doesn't come to life until it moves, which is why we don't make anything fit too tightly."

If the shop is Barbara Bergreen's own, the large Fifth Avenue apartment where she and her husband have lived for seven years is very much a joint effort. Bernard Bergreen says that Portantina is "a continuation, an extension of what we did in the apartment." Things Venetian abound there, from fine old glass objects to framed ivory pieces from a jewel box and a stunning set of palazzo doors in the master bedroom.



"We felt we had to draw the whole apartment together, and this piece seemed to do it," says Manhattan attorney Bernard Bergreen of a 3rd-century carved stone Gandharan Bodhisattva Maitreya figure in the living room. Black lacquer table designed by Richard Gibbons.

And in spite of the stateliness of the art, there is the same humor and lightness. The ceiling in the master bedroom is painted in light blue with wispy white clouds; a life-size piece of soft sculpture lolls languidly on a chair in the living room. With the head of a long-beaked bird and a woman's body, it was made for Mrs. Bergreen as a gift to her husband, and is, she says with a laugh, "meant to be a fanciful representation of me." One hand holds a fish, referring to her love of the sea.

Another similarity to the shop is



RIGHT: In a living room vignette, a Louis XIV-style fauteuil and a Restoration-style cane-back chair rest in front of *Le Portrait Officiel de Caius César Germanicus, Empereur Caligula*, 1974, by Emmanuel Pereire, and a 6th-century mosaic fragment of a lioness and cub.

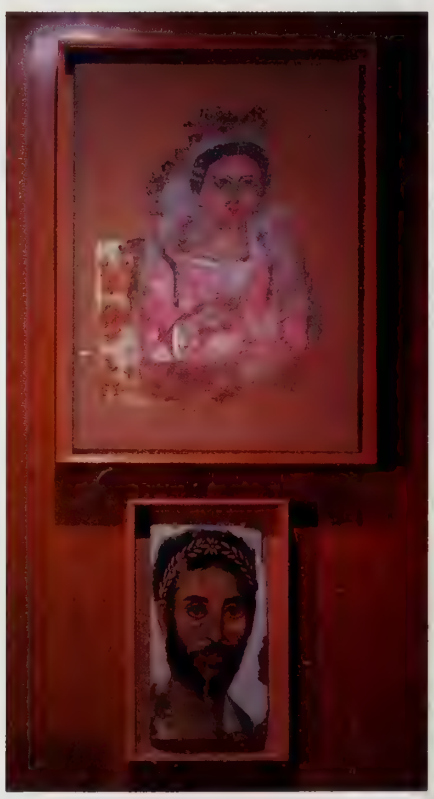
BELOW: A Cy Twombly oilstick-and-crayon work on paper in the living room is coupled with a 2nd-century limestone funerary relief bearing the portrait of a young man. "They're important to the spirit of the collection," says Barbara Bergreen. Side table is Régence style.



ABOVE: An early-16th-century Russian icon and *Boy with Thorn*, 1982, by Sandro Chia hang in the sitting room. Model *portantine* are on the low table. Commode is mounted with lacquer panels.

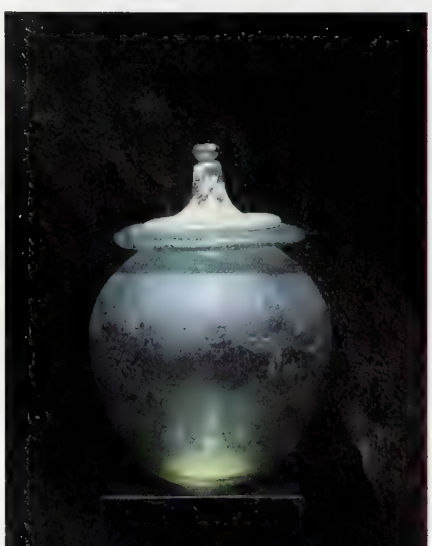
the fact that objects, sculptures and paintings have been moved around the apartment and moved again as the collection expands; the Bergreens play with the space in the same way that Mrs. Bergreen continually alters the look of her shop. "A friend came to the apartment once when we had a massive piece of sculpture in the hall that we were thinking about buying," says Mrs. Bergreen. "She said to me, 'Every time I come here there's something on a dolly.' On reflection, I thought that was a nice idea."

But the shop's key theme is the theme of the apartment as well: old and new together, each complementing the other. Both the Bergreens are serious students of art, and they have used what they know to place old and new in tandem, at once in dramatic juxtaposition and peaceable coexistence. The idea is instantly noticeable on entering the apartment: In the entrance hall a marble-topped Giacometti table is paired with a medieval fresco fragment; on the wall opposite is a painting by contemporary artist Carlo Maria Mariani showing a "classical" male nude; on



"Many of our things involve textiles," says Barbara Bergreen, referring not only to the apartment but also to Portantina, the shop where she sells Fortuny-inspired velvets. RIGHT: A pair of Faiyumic portraits—funerary paintings from Egypt—hang in the sitting room. One, on linen, is from the 4th century; it depicts a young girl. The other, encaustic on wood, dates from the 2nd century. OPPOSITE: Carved ivories hang in the sitting room.

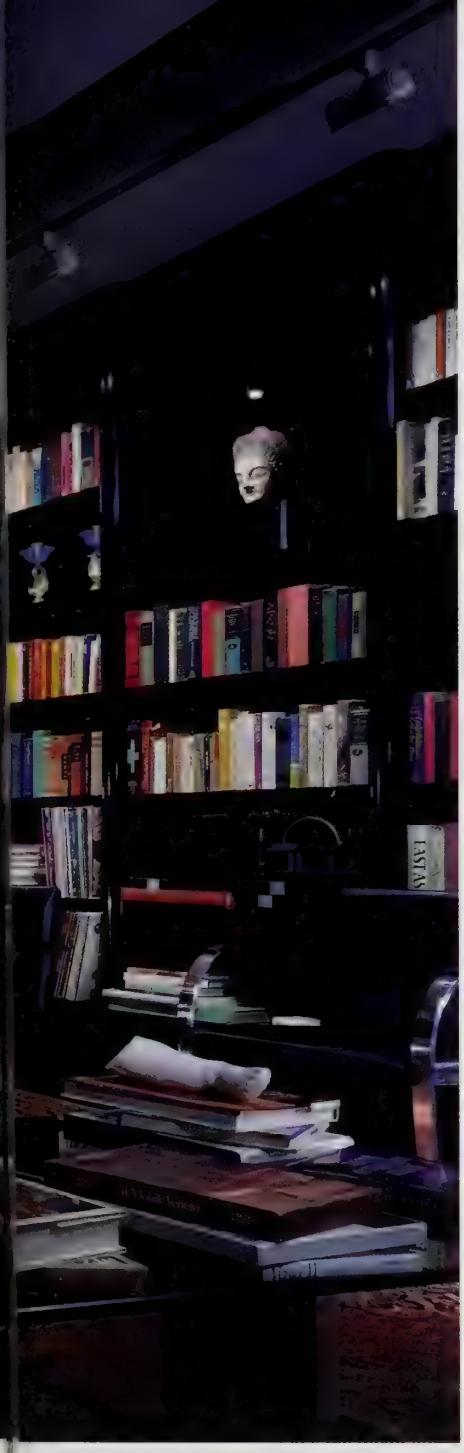


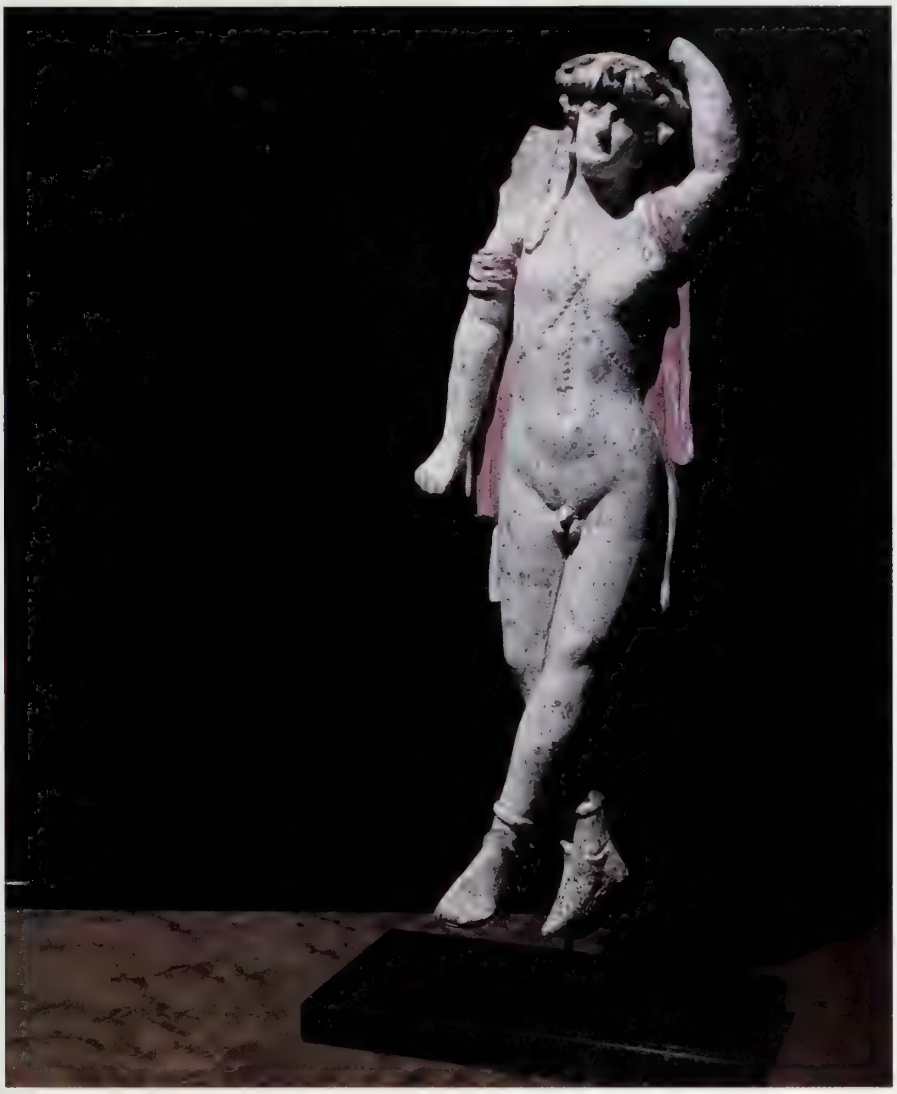




ABOVE: "It particularly lends itself to sculpture," says Barbara Bergreen of the dining room/library. "The black-mirrored walls let you see each piece in the round." Antiquities in the room include a circa 2nd-century limestone relief with a reclining male, center, and a circa 3rd-century limestone relief with the portrait of a man, foreground. Carpet is Persian.

FAR LEFT AND LEFT: Also in the dining room/library are a luminous Roman glass cinerary urn from the 1st century, and an Etruscan terra-cotta antefix representing the face of a goddess or a maenad, 6th–5th century B.C.





ABOVE AND BELOW: Sculptures in the dining room/library include a Greek terra-cotta statuette of a standing male, possibly Hermes, circa 200 B.C., and a terra-cotta head of a female, perhaps Persephone, from Magna Graecia, which dates from the 5th century B.C.

yet another wall is a framed piece of a Coptic textile. Directly beyond is a radiant, gilded Russian icon, the first piece of art the Bergreens acquired when they moved into the apartment. "I'd always wanted a beautiful icon," says Mrs. Bergreen, "and this one is extraordinary."

Just as dear to her husband is the massive fresco in the living room, by Italian painter Francesco Clemente, which he "took a chance" on purchasing without his wife beside him.





ABOVE: The master bedroom holds many of the Bergreens' finds from Venice. A painting of John the Baptist, circa 1600, hangs near the Baroque doorway; the 17th-century reliquary bust and giltwood pilaster relief are also from the city. RIGHT: The etched-glass desk borrows its motif from Venetian manuscripts.



As it happened, she approved, in part because its fresco form alludes to the antiquity she loves. "I justified it by saying we had a Chia," says Mr. Bergreen, referring to the fact that three of Italy's Neo-Expressionists—Chia, Clemente and Cucchi—are often grouped together, "but I just liked it." He is also particularly partial to the Cy Twombly drawing in the living room, and to its placement: On the table in front of the work stands an ancient funerary relief. The contrast, says Mr. Bergreen proudly, "is symbolic of the whole apartment."



BECAUSE NEW YORK is an international city, there are as many different, brilliant facets to the "New York look" as there are delegates to the U.N. There are glamorous, opulent interiors for quiet nighttime entertaining, and there are high-tech apartments whose interiors scream for attention like a neurotic child. In the same building, identical floor plans might hold French antiques or Art Déco or English chintz or Memphis modern.

When the owners of an elegant duplex in an older building on the Upper East Side tired of its very formal style, they approached a longtime friend, designer Renny Saltzman, for help in giving it a look that was "relaxed and comfortable but still sort of serious." Saltzman understood his clients well enough to know exactly what they meant: They wanted what he calls "the grown-up look."

The husband is an investment banker who works downtown; the wife is an award-winning children's book illustrator and author whose base of activities is her sun-splashed studio on the apartment's second floor. They are a socially conscious couple who care about activities in the city and about their now-adult children and their children's friends. Both like to entertain—particularly when they are able to mix people from the art and business worlds—and often give dinner parties with a dozen guests amid the soft glow of candles on the dining room table.

Saltzman knew that the husband is a wine connoisseur who, at the end of the day, likes to relax in the dark paneled library—a *working* library lined with books by contemporary authors from Saul Bellow to Philip Roth, from Alison Lurie to Norman Mailer, from John Gardner to Tom Wolfe.

In addition, Saltzman knew, the couple are collectors. On their walls hang pen-and-ink drawings by George Grosz and Elie Nadelman; watercolors by Manfred Schwartz, Lyonel Feininger and Jorge Castillo; oils by Max Weber, Will Barnet, Joseph Stapleton and Charles Seliger. In their sculpture collection are pieces by Rodin, Lipchitz, Bourdelle and Ipoustéguy, and a life-size carved wood piece by the Spaniard Antonio López of his daughter, called *María*.



"The library is the warmest room in the apartment—we probably spend most of our time there," says the wife. "It's where our family has always gathered to celebrate birthdays and holidays. In fact, the built-in bookcases have secret compartments where we used to hide our children's Christmas presents." Walnut-stained paneling and the leather chair and chesterfield lend a feeling of intimacy. The Tudor-style molded ceiling and frieze are original to the apartment. In the far corner is a desk from Hyde Park Antiques; Hepplewhite desk chair from Kentshire Galleries.

Saltzman was also well aware of his clients' appreciation for Oriental art, particularly from Korea.

During her first trip to Japan (where her books are received with great acclaim), Saltzman's client saw an exhibition of Korean folk art and "fell in love with it," she explains, "because it has that witty quality a lot of Oriental art doesn't have." The apartment reflects such a collector's "love affairs": A glowing eight-panel, eighteenth-century Korean scholar's screen is displayed against one wall near an eighteenth-century Italian secretary and an ebony baby grand. A Korean "spirit house" painting dresses a dining room wall not far from a Jorge Castillo watercolor of a mushroom and a Rodin bronze goddess. In the living room, Tang Dynasty court musicians look down from the mantel upon French tables and chairs.

In the master bedroom is the wife's collection of teapots and a carved wooden bust bought by the couple on their honeymoon in Haiti. "It looked just like my husband at the time," she explains. "We brought it home and it needed something, so I put a mustache and the brass-rimmed spectacles on it—it's really just a Haitian folk piece. The bird on its head is my later addition."

Their apartment reflects wit, warmth, intelligence and understated style. Above all, it reflects both the clients' and Renny Saltzman's attention to detail.

White and beige hairline-stripe wallpaper gives the living room wall "just a touch of texture," Saltzman explains. The moldings are three different colors of beige, "to give it a little bit of accentuation—but it's nothing, really. Everything is subtle, so that as you walk by, you notice it." The entrance hall's wallpaper is of a more pronounced stripe. "The entrance hall was such a huge area, we wanted to break it up," Saltzman explains. "So we decided not to have just the traditional console and mirror; we pushed them to the side. The owners can greet people here, people can sit here, and there is a greater feeling of space and comfort, because the things that are accentuated are the individual pieces of furniture and the paintings. It is very muted and comfortable, almost monochromatic—the whole apartment is that way.

"Nowhere in this apartment are you going to find strong color," Saltzman continues. "Even though there are lots of patterns, you're never going to see anything boldly jump out at you. There's a wonderful low-key harmony in all the fabric. We changed to black chintz draperies in the living room, and then we let everything else be very light."

When they were finished, there was only one minor adjustment that needed to be made: The piano bench, which had been covered in a simple beige fabric, looked a little dull. "It played down the area instead of playing it up," admits Saltzman. A rust-colored material was substituted for the beige. Now, Saltzman says, "when you look at it in relation to the Korean scholar's screen, the simple walls and the parquet floor, it adds just the right accent to the room."

to be worthy of the interiors in which they are placed, just as much as the paintings and the china and the furniture. They must have aesthetic correctness and proportion and must blend with the whole. The elements necessary to complete a painting or a sculpture are equally necessary to complete a bouquet.

"Large events require concentration on all the details—from the architecture of the space to the flowers to the guests, who are part of the visual beauty of the evening and must be incorporated into the master plan.



NED PHILLIPS, JR.

Ultimately, things should look as if they had always been there. I'm compulsive about the details. I get drawn into them and then I want to go further and further. So I take risks. You have to," Phillips emphasizes.

Her clients, who make up a fair slice of the city's arbiters of taste, are not conventional, either, and they share the imagination and the means to indulge their whims. For them, Phillips acts as a confidante and a mistress of ceremonies, inventing a new bouquet for one or an entire evening for another—and lending it so



"Our home has become a museum of our souls," says Phillips. LEFT: A mahogany door surround with pilasters topped by gold-leafed capitals dramatically frames the passage from the living room to the library. Large 19th-century painted cast-iron urns are echoed by one of a smaller pair, on a mahogany-and-gilt column. BELOW: In the library, a kilim and rare flower books take part in the careful orchestration of colors and patterns. The print of irises is by artist Maria Sibylla Merian.

OPPOSITE: To Phillips, the study could be a "botanist's sanctuary." Terra-cotta jardinieres holding English specimen plants of the Victorian era, the carved bracket used as a valance and, on a chair covered by a Turkish rug, a pillow mounted with antique petit point, all carry the theme. Ship models are 19th century.





pervasive a note of personal fantasy that it stays engraved on the guests' memories. "I believe that in another life I must have worked at a royal court," she reflects, "because I am able to recreate the feeling of historic décors instinctively, as naturally as breathing."

Her floral decorations are sometimes limited to a few rare flowers or plants carefully set out to enhance their exquisiteness. But economy, however stylish, is not Phillips's true forte, which lies in romantic profusion and extravagance. She appears to combine more flowers in a vase or urn than would seem physically possible. To achieve this fullness, all the accepted rules are broken: Long stems are snapped off, and riots of color and form replace modernist notions of orderly sparseness.

Romantic profusion and extravagance are the keynotes of Phillips's apartment, too. But there everything stays on a miniature scale, as in a large dollhouse. The sense of scale is made even more striking by the sheer mass of ornaments and mementos Phillips has accumulated. "I like everything," she declares, "and I like to surround myself with whatever interests me at any one time. I'm constantly mixing up whole categories of objects. I know exactly what each thing is and where it comes from, but I like to run them all together and come out with an unexpected balance of the parts. I think décors should change as often as human beings do—that's to say all the time. Sometimes I think I'd be happiest designing sets for musicals, going from one invented world to another."

A sense of the dramatic gesture and



the same *horror vacui* that impels Phillips to pack her bouquets tightly dominates each room of this extraordinary apartment. No surface has been left unadorned, no nook unfilled. Silk flowers, flower prints and cases of rare flower books attest to the owner's central passion, but they merge, half-perceived, into the plethora of other interests, which range from antique moldings to miniature violins, without forgetting the thousands of jewel-like stones that have been used to encrust some of the ceilings. Additional luster emanates from the beveled mirrors with which Phillips originally covered the walls throughout the apartment. Even though they are now mostly overlaid with other decoration, they still impart a silvery effect to the deliberately darkened rooms.

No fantasy, it becomes clear, has been left unrequited. But going through the chambers of Phillips's imagination, the question inevitably arises as to how she, her husband (fashion photographer Ned Phillips) and three teenage children coexist in this space. "We live here very much

"Sometimes I think I'd be happiest designing sets for musicals, going from one invented world to another."



as if we were on a yacht. Everyone keeps to his or her quarters, so we don't bump into one another," Phillips explains. "We're used to it because we've done a lot of sailing together. That's the way much of this apartment originated. Wherever we stopped along the New England seacoast, I'd be in every antiques shop in sight, rummaging through collections of lace or buttons or dolls or whatever. Ned collects, too, so between the two of us we've put together this whole composition—I see the apartment as a kind of painting we keep retouching and altering."

The rich fabrics and piles of plump cushions suggest a fantasy from the *Arabian Nights*. To concentrate attention on the private treasures with which she has studded each room, Phillips has blacked out almost all natural light. This cavernlike atmosphere heightens the sense of drama she clearly enjoys. "You could say that the apartment is a kaleidoscopic reflection of my mind," she says with a laugh. "In any event, it's so much a part of me now that it would be very difficult ever to leave."□

OPPOSITE: Encrusted with antique moldings and wainscoting lacquered to a glistening finish, a tiny guest room contains a bed niche with silk brocade hangings. Interior drapery is chintz. A Baccarat vase displays roses, which Phillips considers "a must in every room."

ABOVE: Beneath a dark ceiling twinkling with thousands of 19th-century jewel-like stones, the master bedroom's brass bed gleams with antique satin. Among the controlled array of objects are an 1851 lithograph of the Crystal Palace, botanical prints hung at an angle to reduce reflections, and a lamp veiled in lace.

Composition for Two

Robert Fizdale and Arthur Gold's City Residence

TEXT BY MICHAEL M. THOMAS
PHOTOGRAPHY BY LISL DENNIS

"SOMETIMES I THINK Arthur and I are secretaries at heart," says Robert Fizdale. "We always work from nine to five."

That may be Bobby Fizdale's way of putting it, but his description would be echoed by few others among the vast army of friends he and Arthur Gold have attracted and collected over more than four decades of collaboration and companionship.

Work and friendship are the polarities around which Gold and Fizdale, once described as the city's best hosts, have organized their joint life. To each they bring dedication and genius. Other dualisms can also can be perceived in the way they organize and manage their enviable existence, which perhaps befits a pair who reigned for nearly forty years as the world's best-known and most influential duo-pianists. Not least of these is the absolute manner in which they divide their time between country and city, between an airy, informal house on Long Island's East End and a spacious apartment on Manhattan's Upper West Side.

It is a truly bifurcated life; not for them the city-to-country-to-city rat race. When the last leaf has fallen, the Long Island house is closed, not to be returned to (with the exception of Christmas and New Year's) until late the following spring. "When we return to the city," says Arthur Gold, "we are there for the season," which means the six to seven lively months during which cultural Manhattan is at the boil.

Not that the two plunge willy-nilly into the gaudy extravaganzas at which society struts its clothes and jewelry under the noble ceilings of the city's great temples of High Culture. The ballet, yes: Balanchine was a good friend, Jerome Robbins is, and the New York City Ballet dances to compositions by many of the same composers—some of the greatest names in twentieth-century music, including Poulenc, Stravinsky, Milhaud and Samuel Barber—who created works especially for Gold and

OPPOSITE: The Manhattan apartment of Robert Fizdale (seated) and Arthur Gold reflects a lifetime of passionate collecting. OPPOSITE RIGHT AND OPPOSITE BELOW: Living room furnishings—a gilt settee and exotic 18th-century grotto furniture, a Tibetan prayer wheel and Chippendale-style mirror—reveal the owners' varied tastes. Unusual Portuguese beadwork ornaments the oval tilt-top table. BELOW: In the entrance hall, bronze sculptures by Elizabeth de Cuevas, *Arch No. I* and *Arch No. II*, are juxtaposed with a Piranesi print.



day—the two men are resolute anti-lunchers-out—spares them exposure to many of the more obvious, noisome ways in which the city has changed in the years since they first arrived there, Fizdale from Chicago, Gold from Toronto, and met at the Juilliard School of Music. "Obviously New York has changed," says Gold, "but since I live now exactly as I did then, the changes don't interfere."

Finally there is the apartment itself, a series of large, sunny rooms. It is safe to say that there is not a single surface in Gold and Fizdale's apartment that does not yield a king's ransom of Proustian memories. Fizdale calls collecting "our magpie syndrome." Arthur Gold refers to himself as "a specialist in carrying very fragile glass things on planes." Indeed, he will go so far as to admit that "one of the great joys of touring was not the touring itself, but the fact that we could spend hours in bookshops and antiques shops."

The resulting miscellany—of purchases, gifts to selves, gifts from friends, gifts to each other—is utterly diverting. Reverse glass paintings, an album of engravings by Salvator Rosa now framed separately, first editions of Henry James and Edith Wharton arrayed on the shelves of a striking Belter secretary, a stuffed snowy owl from Jerome Robbins, a suite of outlandish and beautiful grotto furniture acquired from set designer Eugene Berman—it is a singular variety in which everything resonates with the catchwords of a singular joint existence: work and friendship, friendship and work. "I never look at anything," says Fizdale, "without remembering where it came from."

At the end of the day, when papers and notes can be put aside and the mind shaken clear, they like either to get out or to have friends in. Writing is closely focused, intense work, of an inwardness that demands the respite of good friends, good food and good talk. To provide all three isn't easy, especially in a city that is prone to confuse commotion with energy. But

continued on page 246



ABOVE: "Whenever we added a picture to the dining room, Jerome Robbins said, 'Be careful, or it'll look like a restaurant,' " jokes Fizdale. Waterford chandelier and centerpiece. BELOW: A massive French bed dominates Gold's bedroom. Over a Renaissance Revival settee hang pastels of Vesuvius.





An Elemental Attraction

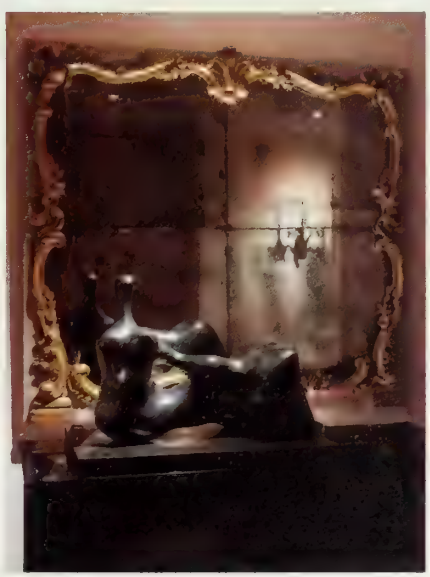
Juxtaposing Styles on Sutton Place



INTERIOR DESIGN BY BOB PATINO
AND VICENTE WOLF
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY PETER VITALE



ABOVE: In the elevator foyer, a floor of rose marble has black granite inlays and bronze stripping in a Neoclassical design. Mahogany door and the gessoed pine surround from Crowther of Syon Lodge. BELOW: A reclining figure by Henry Moore is set before an antique gilt mirror in the entrance hall. Reflected at right is a candlelit Louis XV sconce.



For a Sutton Place apartment, Bob Patino and Vicente Wolf created a contemporary design within a traditional framework. ABOVE: Atop a parchment-covered table designed by Jean-Michel Frank is an Alexander Calder mobile-stabile. The trompe-l'oeil screen, based on Pompeiian wall paintings, separates the living and dining areas. Chrome-plated 1930s lamp is from Newel Art Galleries. Agra carpet, Doris Leslie Blau. Upholstery fabric here and in dining room, Manuel Canovas.

THE CLIENTS, a businessman and his wife, were leaving a very contemporary apartment—the glass of fashion and the mould of crisp astringence—that had been designed by Patino/Wolf Associates, a firm whose signature is open, airy spaces where the sky is literally the limit. They were moving into a three-bedroom floor-through in a classic building on Sutton Place, and into the unhurried luxury that only an older apartment can provide. Again they turned to Bob Patino and Vicente Wolf.

"We didn't try to emulate their former space," says Vicente Wolf. "One of the reasons to change obviously *was* to change. But we wanted to make it a very comfortable transition for them." The look here was to be clean, light and fresh, but to make reference to tradition as well—"without," Wolf quickly adds, "being too traditional." Extending their powerful arc of vision over the new space, the designers succeeded in blending the perfectly contemporary with the warm attractions of the past so that the apartment everywhere suggests the energy inside repose.

The first thing the designers did was to eliminate the contemporary paneling installed by a previous owner and lacquer the walls a deep rose color. Next they laid a floor of rose marble (quarried in Europe specially for the job) that runs from the elevator foyer through the entrance hall and the living/dining room into the kitchen, ending in the master bath. Patino and Wolf are firm believers in the repetition of elements—for instance, the shelf in the entrance hall, a tabletop in the living area and the counter of the dining area buffet are all made of the same marble as the floor. "Elements in our work are always repeated but used in a different way and seen with a different eye," Wolf explains.

The background was created as a foil for the clients' furniture and objects, so that settled forms and insolent arabesques could speak kindly to one another across the centuries: Art Déco and Louis XV, George III and Victorian . . . "all the things that this apartment architecturally allowed in a comfortable way," says Patino. Even the small elevator foyer resonates with this judicious juxtaposition of elements and periods. The Italian lamps are contemporary, the chair is by Jean-Michel Frank, and the front door, from an estate in Scotland, is Georgian.

The entrance hall beyond sounds a soft, welcoming note. There, logs are stacked for the fireplaces in the living room and library, a Henry Moore figure reclines on a pedestal, and the gilt-bronze Louis XV sconce has never felt the shock of electricity, just the warmth of melting wax.

Ahead is the carefully graduated sweep of the living/dining room. The clients wanted the scale and dimensions of a traditional space but without the formality—grandchildren must be able to play in there



"If any piece of art hangs too long in one place," says Vicente Wolf, "it begins to die. It just becomes part of the background." In the library is *Circus*, 1954, a work on paper by Fernand Léger, one of the artworks that has occupied various walls in the apartment. Table by Patino and Wolf.



Created as a richly comfortable space, the library is arrayed in varying shades of red. An untitled work from 1963 by Jean Dubuffet hangs over the Danny Alessandro pine mantel. Leather upholstery from Clarence House. Desk accessories, Tiffany's. Stark carpeting.

unselfconsciously. The space was designed to accommodate groups both large and small. The ottoman and three chairs are on wheels so they can be pulled around to create different seating areas. So are the two sofas, which Patino and Wolf designed themselves, inspired by Chanel's famous sofas on the rue Cambon. Even the baby grand piano is on casters.

"The fact that all the upholstery is done in the same cream fabric gives a contemporary feel," says Wolf. But tradition is still rampant in the room: The rug is nineteenth-century Indian; the gilded armchair, from Givenchy's chair collection, Louis XV; and the pine mantel Adamesque. Not to break faith with juxtaposition, Patino and Wolf used bronze rather than marble for the fire surround. Another contemporary touch: Reflected on the lacquered walls are the lights of the cars below, rushing ferociously by.

The lamps in the elevator foyer are repeated in the living room. "Throughout the space we used contemporary instead of traditional lighting, plus recessed lighting," says Wolf. "And because we were constantly moving art around we created channels along the tops of the walls for gallery rods. I think if any piece of art hangs too long in one place it begins to die." The Picasso from



the master bedroom—a wonderful ink-on-paper from 1938—therefore sometimes comes out to the living room, and a Matisse pencil sketch, Modigliani and Kandinsky pen-and-inks, and a Léger work on paper have all come to life on different walls of the apartment.

The screen separating the living and dining areas is trompe-l'oeiled to look like a crumbling wall. If this, again, brings a hint of the traditional—in this case the full-tilt Pompeiian—into the space, it does so with a certain playfulness. In a room that is mainly traditional, the designers have taken care to maintain a contemporary and clean approach. They mixed slipcovered cream-leather modern dining chairs with antique Portuguese chairs, four of each. Three exquisite antique gilt mirrors on the walls are all distinguished by having their original glass. The clients have a collection of Georgian silver candlesticks, and when the table is set with them the whole room has the quality of evening sunlight.

For twenty years the clients had been searching for the perfect antique dining table. Patino and Wolf found it for them. Leave it to the Victorians—in 1835 Johnstone, Jupe & Company patented a cast-iron expanding mechanism that gives new meaning to "turning the table." The table

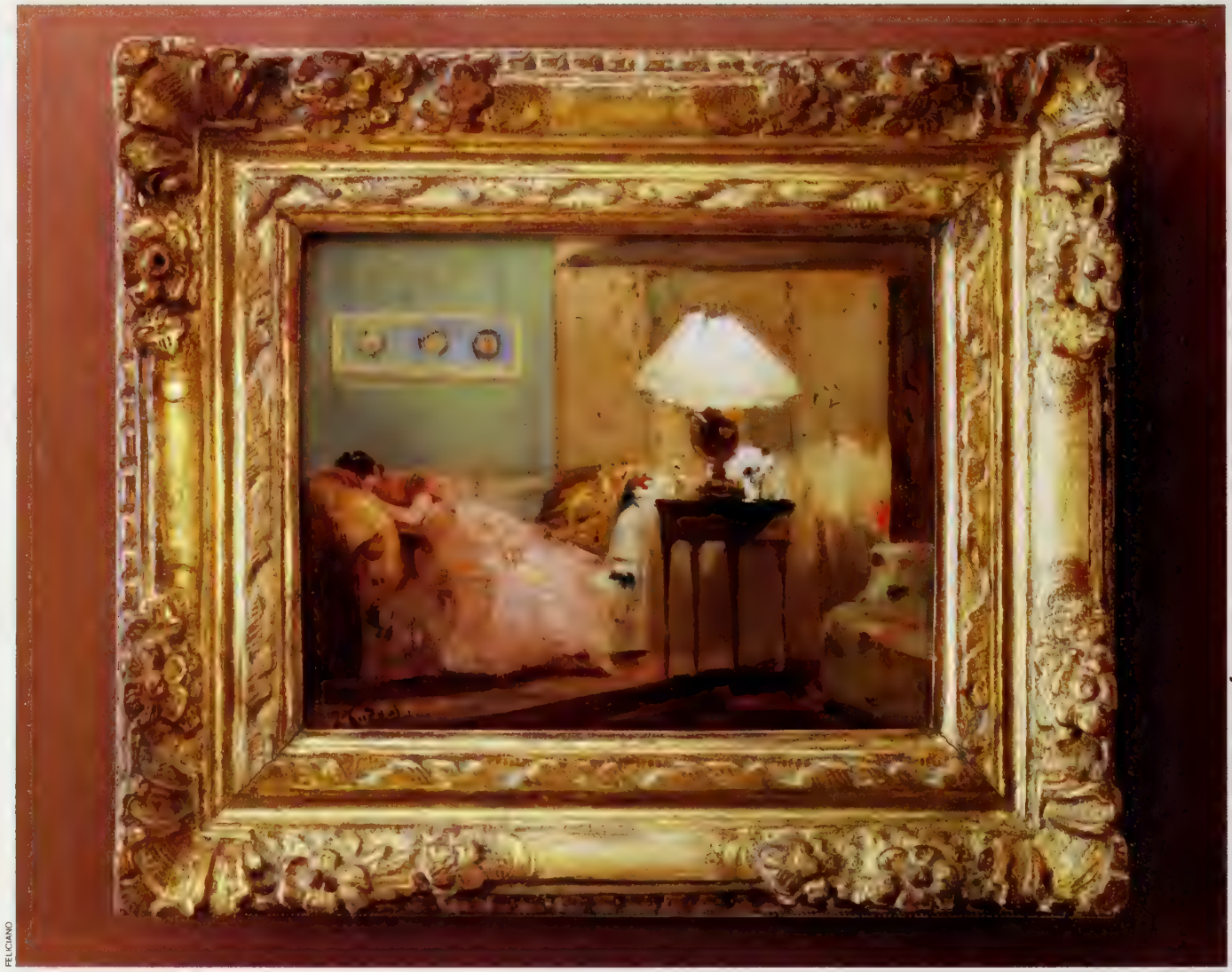


OPPOSITE: The designers found the Johnstone, Jupe & Company expandable table from Florian Papp after a twenty-year search by the residents for "the perfect dining table." Against the gilt mirrors are Georgian silver candlesticks. ABOVE: "We wanted the guest room to adapt to the personality of whoever stays in it," says Bob Patino, "so we created a very neutral room." Architectural studies are 19th century. Right, a 750 B.C. Egyptian mask.

spins, and as it does so the leaves open up and pie-shaped wedges can be fitted in; thus does it expand from six to nine feet, maintaining its round shape. So when unannounced dinner guests arrive, the residents spin.

The table in the library also spins. The clients often take meals there, so Patino and Wolf designed a table that, once spun, adjusts from cocktail to dining table height. The clients wanted the library to look and feel like a jewel box, warm and plush. The designers striéed the walls in three different shades incarnadine to give a depth of color and texture. If the inspiration for the living room sofas was Chanel, the inspiration for the burgundy library sofa was comfort. "You should want to drop down into it and put your feet up," Vicente Wolf says. "We wanted the whole room to engulf but not overpower you. As Chanel said about perfume, you should just be surrounded by it."

Like the living/dining room, the master suite runs the full width of the apartment. The feeling there is altogether serene. "A great luxury in a bedroom is a floating bed," says Bob Patino. The bed was angled to face the river across a world of blue distance and white cloud. The designers have thereby achieved their most cosmic blend, for the effect is as much celestial as terrestrial. □



FELICIANO

ABOVE: *Resting,* Albert Ludovici (1852–1934). Oil on panel; 5″ x 6⅘″. An elegant domestic setting, evocatively illuminated, echoes in tiny proportion the interior scenes by James McNeill Whistler. Brandt Dayton, New York.

Art: Tiny Paintings

Canvases Scaled for Intimate Viewing

TEXT BY ROBERT ROSENBLUM

IN THESE YEARS of visual glut, when auction houses are lined with pictures from floor to ceiling and when exhibitions of contemporary art are often looked at through plate-glass windows or from the other side of elevator doors, paintings have to be big and bold to make anybody notice them. And prices usually reflect this, too, especially in the domain of modern painting. Works by Pollock or even by Matisse, Cézanne or Monet sometimes seem to be sold by the yard, their market value accelerating with their dimensions.

Part of this tradition of bigger equaling better has to do with the public spaces in which most important art has been displayed in the last two centuries. From the crowded

OPPOSITE: *Jeune Femme Brune à la Robe Rose,* Edouard Vuillard, circa 1895. Oil on board; 5″ x 4″. Line and color dissolve into abstraction in Vuillard's intimate portrayal of a young woman. Jean-Claude Bellier Inc., New York.





FELICIANO

Landscape at Middletown, Ralph Blakelock, circa 1910. Oil on board; 3¾" x 6¼". Although typically depicted in moonlight, the wilderness landscape that preoccupied Blakelock throughout his career is here charged with the white light of the sun. Salander O'Reilly Galleries, New York.

These are paintings that can be held in the palm of one's hand, demanding to be scrutinized by one viewer.

annual salons of nineteenth-century Paris to the ever-expanding museums of our own century, it takes show-stopping size to command a vista or to dominate a wall. When we think of the masterpieces of the modern tradition, from David's *Oath of the Horatii* and Delacroix's *Liberty Leading the People* down to Seurat's *Grande Jatte* and Picasso's *Demoiselles d'Avignon,* we are thinking, among other things, of square footage. And we are thinking, too, of grand public statements that, like manifestos, are meant to echo throughout the world. Who would ever expect to make a headline with a painting eight inches square?

But there is another side to this familiar coin, a magical domain of pictures not larger but smaller than life, works that rush from the public to the private, from the heroic to the intimate. Rather than demanding a team of workers to move them about, these are paintings that can be held, like jewels, in the palm of one's hand, and rather than appearing like theatrical spectacles before an audience of hundreds, they demand to be scrutinized slowly by one very privileged viewer. They are not meant to change the course of history with a visual roadblock but simply to be cherished within, ideally, the confines of a domestic interior.

It is fitting, in fact, that many tiny paintings mirror, as in a reducing glass, the personal flavor of intimate living spaces. One of the finest mas-



Still Life with Books, Pots and Gargoyle, Eugene Paul Ullman, circa 1900. Oil on board; 4½" x 6½". Probably a corner of the artist's studio, Ullman's painting reflects the informal arrangement of objects favored by his teacher William Merritt Chase. The Artis Group Ltd., New York.

ters of the small painting, Edouard Vuillard, dealt with the tiniest subtleties of the daily routines familiar to domestic life, and his pictures, often referred to as "intimist," usually become more intense as they contract rather than expand in size. The ephemeral and exquisite observation, say, of the way a muffled blaze of yellow on the fragment of a wall momentarily merges into the dress and face of a chic woman as she casually turns her head and shoulders is something to be seized on the small scale that corresponds to the blinking of the most rarefied eye. As with so many painters of tiny, elusive perceptions in a closed room, Vuillard offers us the equivalent of Proust's madeleine, a delicate whiff of the commonplace that sets off an uncommonly nuanced chain of nostalgic associations.

But other kinds of subjects, too, are rendered almost extraterrestrial when reduced to the dimensions of a large postage stamp. Portrait miniatures, for instance, can turn their sitters into enchanted beings more suitable to fairy tales than to daily life. At their best, such portraits provide an Alice-in-Wonderland experience in which the artist-sorcerer seems to have looked at his sitters through the wrong end of a telescope, making them at once uncannily close to and eerily remote from our earthly gaze.

As for landscape—that universal



A Sheep and Two Goats, Barend Graat (1628–1709). Oil on panel; 4¾″ x 6″. Inspired to become an artist by his uncle, an animal painter, Graat was a master portrayer of landscapes and animals. Bob P. Haboldt & Co., New York.

theme which implies the vastest of spaces—even this natural world, when seen through the reducing glass of miniaturist painting, can be translated into the language of fantasy. So it is that an American autumn scene, of a kind that in most nineteenth-century painting swells in the mind's eye to transcontinental infinities, can do exactly the opposite when recorded in minuscule dimensions. The expansive vision of a forest primeval becomes a voyage to Lilliput in which immense distances, sturdy cattle, huge trees miraculously shrink to dreamlike apparitions seen through an oval aperture.

As in many of these diminutive paintings, an otherworldly vision is made still more distant by the dominating material presence of the frame itself, which usually occupies more space than the painted image. Like precious gems fixed in elaborate settings, these few square inches of paint can open unexpected vistas of sensation and imagination. And paralleling the experience of peering with one eye into the world—both real and fantastic—disclosed by a microscope, these are also paintings best savored and viewed one, and only one, at a time.□



GAMMA ONE CONVERSIONS

Like gems fixed in elaborate settings, these few square inches of paint open vistas of sensation and imagination.

Autumn Landscape, Jasper F. Cropsey, circa 1870. Oil on board; 3½″ x 2⅝″. The brightly colored autumn countryside became the preferred subject for this Hudson River School painter. Ira Spanierman Gallery, New York.



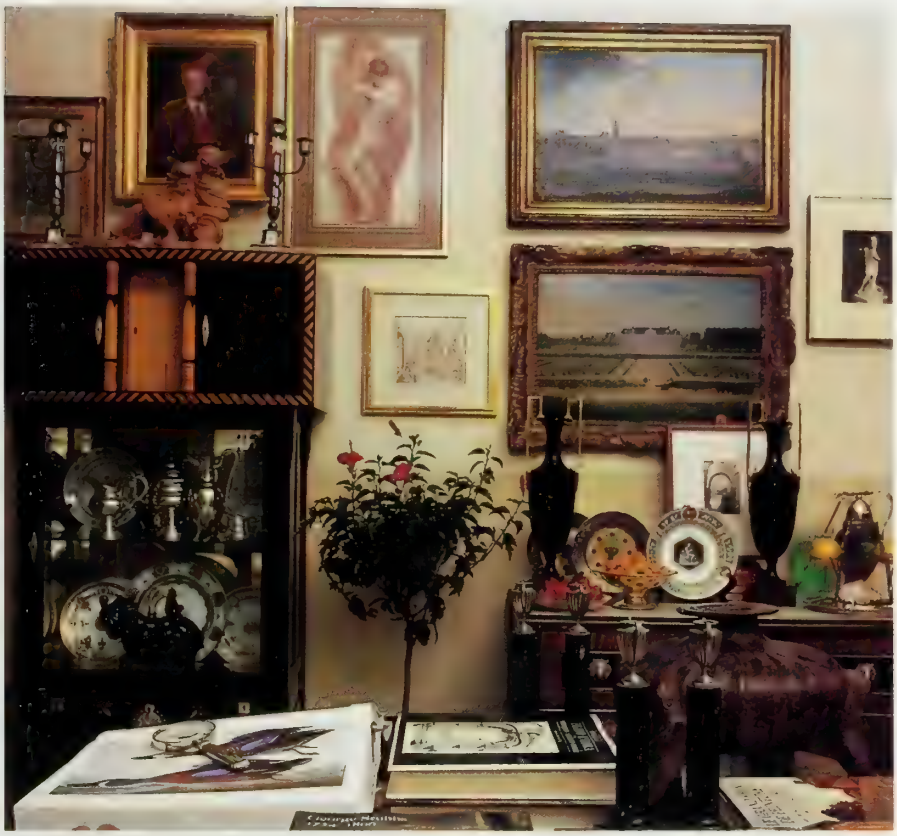
Visual Intrigue

A Designer's Beekman Place Apartment

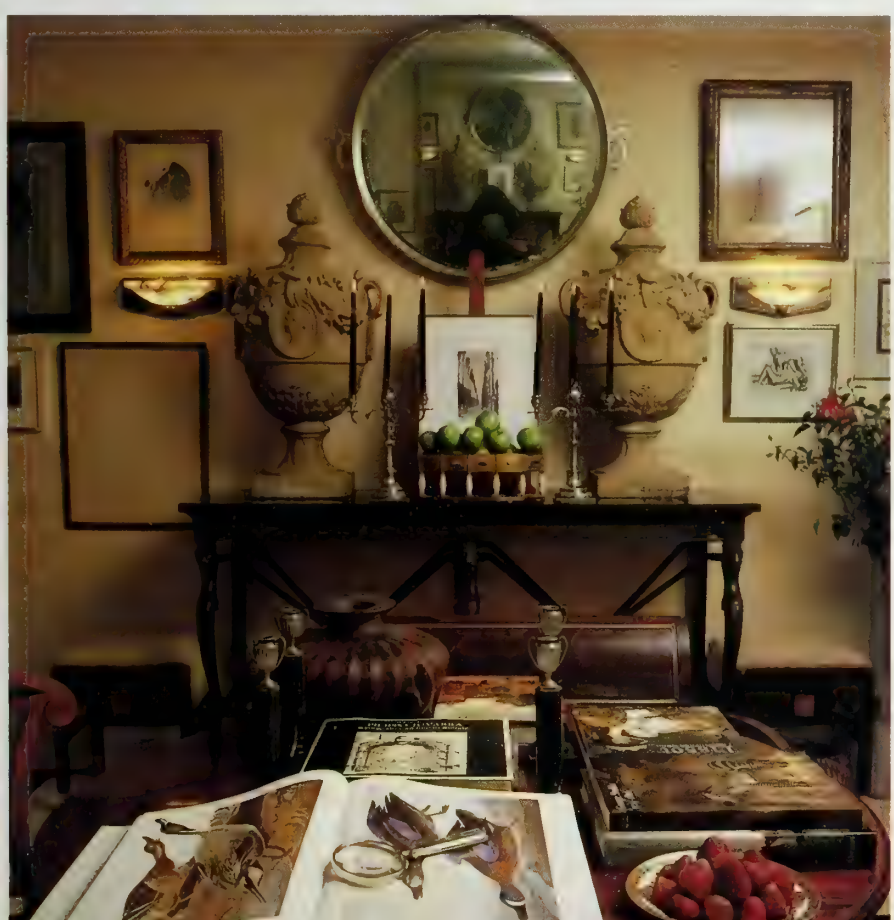
INTERIOR DESIGN BY PETER MARINO, AIA
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY ARTHUR SCHATZ

BELOW: A 1920s Venetian Revival building is home to architect and designer Peter Marino, his costume designer wife, Jane Trapnell, and their West Highland white terrier. RIGHT: "In the living room, the Vienna Secession vitrine by Leopold Bauer distinguishes the seating area from the 'gallery,'" says Marino. Artworks include a figure study by van Loo and a small architectural caprice by Juvara. Imperial Russian porcelain from the era of Nicholas II.





OPPOSITE: Mirror expands the living room space, where a sofa Marino designed is upholstered in antique satin and a pillow is covered in 17th-century Turkish embroidery. In the corner, a Poncet sculpture. Architectural sketch by Lutyens; figure study, left, by Cézanne. The Jean Dunand low table displays a collection of porphyry candlesticks and a Hoffmann silver candy dish. The bronze is by Bourdelle. Carpet from Stark.



ARCHITECT/INTERIOR DESIGNER Peter Marino's apartment, scaled down as it is, succeeds in reflecting the healthy breadth of his taste. Overlooking the East River from a Venetian Renaissance Revival building on Beekman Place, it is a delta of overlapping richness. "There's too much of everything here," he admits, "but I need visual stimulation every minute."

Marino's natural reach for a certain largeness and grandeur has won him clients with such names as Agnelli, Niarchos, Armani, Saint Laurent, Valentino, Fendi, Calvin Klein and Jacqueline de Ribes. His own apart-

LEFT: "I treated the living room as a neutral background for our drawing collection, with wall stenciling in imitation of traditional gallery paneling," says Marino. On the console, from a building by McKim, Mead & White, are French terra-cotta urns and a photograph by Tabard. Drawings on the left by Moser; on the right by Lempicka and Maillol (below).



The portrait in the library is Swedish, of King Charles XI by David Klöcker von Ehrenstrahl. Atget photographs of Versailles statuary, 1903–15. Bronzes by Massimiliano Soldani, circa 1710. Consulate armchair, 1805, left; child's chair with Clarence House fabric, cording by Brunschwig & Fils.

ment, being small and cozy, necessarily compresses that reach. As a result, it's an intense experience: a repertory beautifully condensed.

The apartment is also a kind of laboratory for Marino in which he can perform his "experiments" free of all constraints. "It provides a very useful kind of research; it's where I work through my ideas. I get to know everything by living with it and absorbing it, letting it all sink in: How do I like porcelain? Do I really like candlesticks? How do I feel about green vases? First I marshal the evidence, then I weigh it. This is where I look at things and play with things, put things together—flowers, fruit, paintings, objects." Marino also deploys pieces of furniture the way a general deploys his troops. "I change the furniture almost every day. I used to have ten dining chairs in the living room—now there are four."

In the apartment's larval stages Marino even experimented with the living room carpet. He tested a Russian Karabagh, a French Aubusson from the thirties that "I thought would be jazzy and modern," a black-and-red needlepoint; he even tried a beautiful beige Indian dhurrie. He wound up putting sisal on the floor.

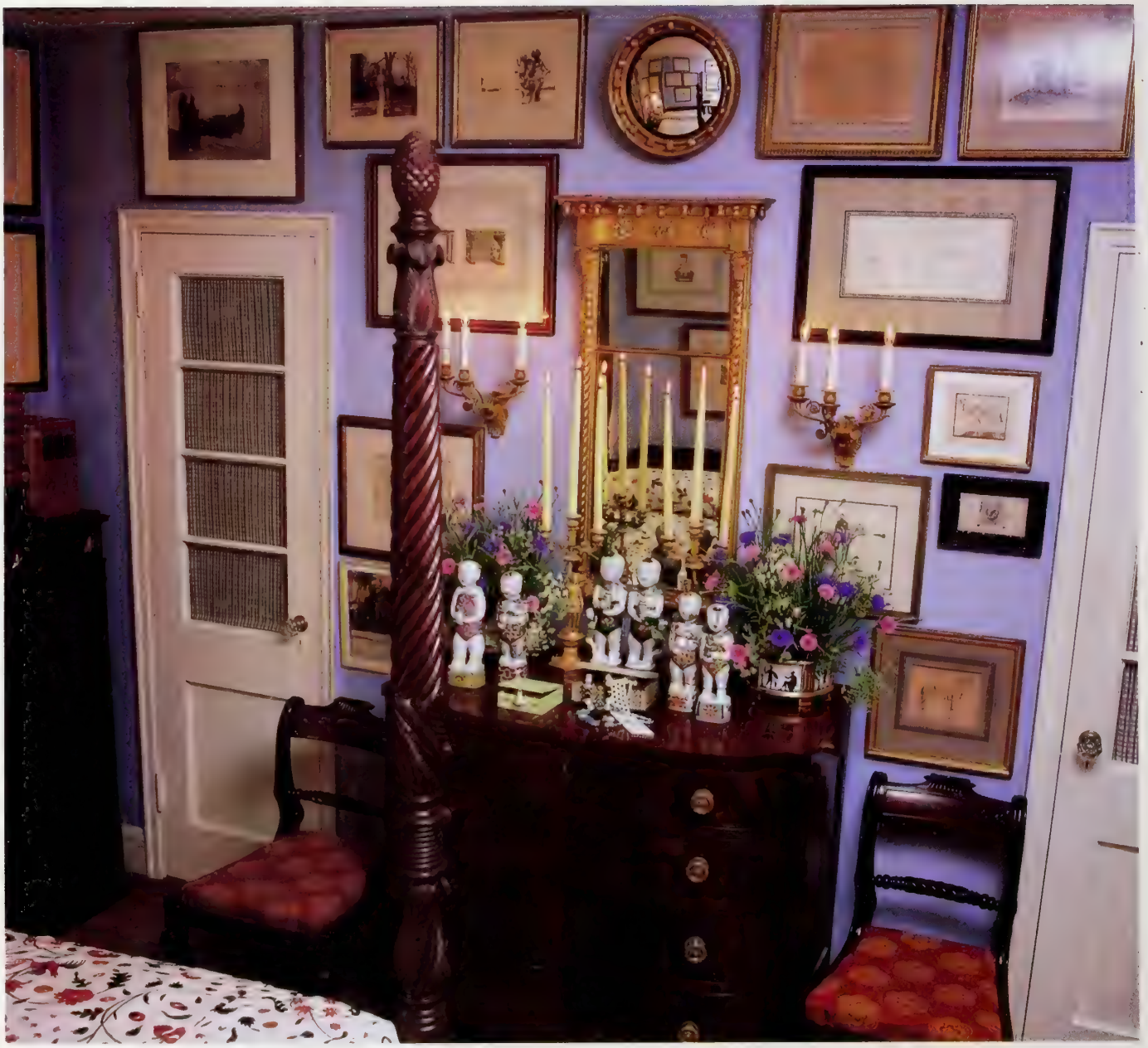


An Edwardian leather sofa, with pillows covered in 19th-century Belgian bargello needlepoint, provides comfortable seating in the library. The painting is *The British Governor's House in Stockholm*, 1851, by Abraham Rothsten. Drawing by Percier, right. At left, a large pre-Columbian dog vessel.

(Not to break faith with simplicity, the library has a wood floor and the bedroom wool wall-to-wall.) Marino had already stripped the apartment of its moldings—there's not a crown or base in sight, nor any trim around the windows and doorways. Every wall, every inch of ceiling, he points out, is brand new.

Like the furniture, do the colors in the apartment ever change? "I woke up one Saturday in my bedroom," Marino confesses, "and said, 'These beige self-effacing walls should be light cerulean blue.' The living room draperies originally were also very conservative—pale gold taffeta. Now they're violently cerise in winter and gold-and-white check in summer."

Marino had the living room stenciled in what he calls "poor man's paneling"—peasants, he explains, used to paint their walls because they couldn't afford wood paneling. He wanted to achieve a gallerylike feeling so that his drawing collection could be seriously enjoyed. The drawings, arranged to play off one another's fields of energy, are basically twentieth century, starting with the Viennese modern period (which complements some of the furniture in the room) and running through Pi-



"The bedroom houses our American furniture," says Marino. "The idea was to create a cozy décor of the 1920s, when the building was constructed." Mahogany chest, circa 1815, and chairs, circa 1825, from Philadelphia. In the foreground, one of the posts of the four-poster bed, circa 1830, displays a pineapple finial. The figures are Kangxi porcelain. "In the bedroom," Marino adds, "we keep all our animal drawings, of which we are very fond."

casso, Modigliani, Cézanne and Miró, up to Warhol and Hockney (a gift from a client whose SoHo loft Marino designed). Interspersed are several architectural drawings from the seventeenth century on, including three theater-set designs by Filippo Juvara. But when all is said and done, Marino is partial to drawings by sculptors: Maillol, Moore, Nadelman and Noguchi are represented on his walls. "I love sculpture," he says. "It's closest to what I do, because I work by creating something three-dimensional, too, and by doing drawings."

In the living room, a gilt Dunand table and two Ruhlmann silver-and-alabaster sconces bespeak Marino's interest in Art Déco. A 1910 bronze McKim, Mead & White table that serves as a console has seen more action than any other antique in the apartment. It came from a post office in Manhattan. It is a tribute to Marino's sense of proportion that something that began life in a large public space looks at home in his living room. "It's a perfect example of Neoclassical Revival New York, with the beautiful grillwork and the sculptural quality of the griffin legs," he says. The table near the three-inch-thick

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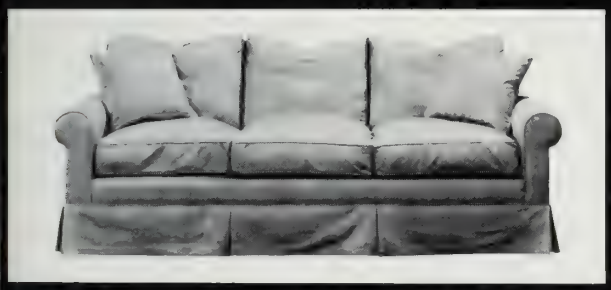
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Grand Spaces and Fine Detail
continued from page 139

Baccarat crystal, antique crystal decanters and Puiforcat silver. But the unrivaled star of the room is the petit-point carpet, wrought in beautiful accord with the pale yellow walls, the Chinese wallpaper screen, and the geraniums that cover the table when it is not in use.

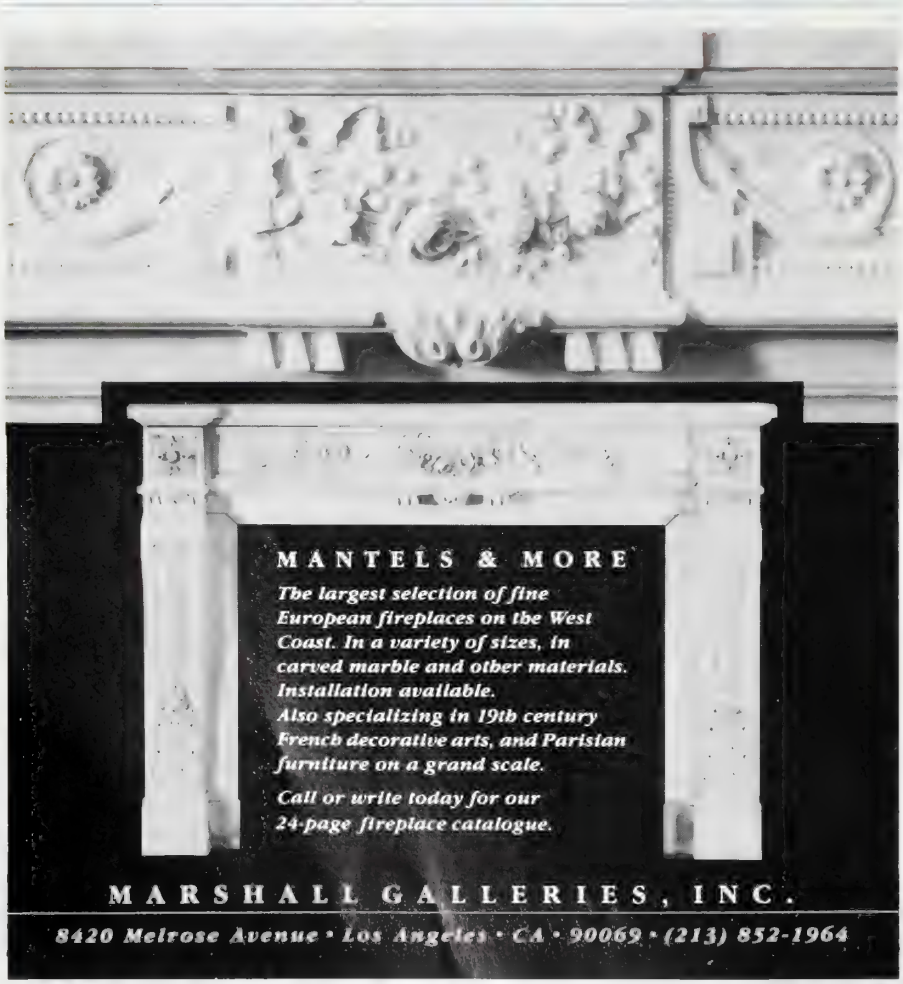
On the other hand, her bedroom is an enclave of celadon-green luxury—silvery hand-painted Chinese wallpaper, an ebonized four-poster covered with pale linens and lace, and, at the foot, a lavish lynx throw fit for a Russian princess. And everywhere you look there are souvenirs of Lyn Revson's diverse and fascinating life.

When she wants to close out the world, Lyn Revson escapes "Manhattan madness" by retreating to her white sitting room and closing the door behind her. It's her favorite room—serene, no phone, a place to read, write and think. Surrounded by Italian wicker and straw, you could be in the country. All is light, airy, casual, done in shades of cream, sand, vanilla and biscuit. Dominating a wall are marvelous silk-screen portraits of Lyn Revson by Andy Warhol, completed in 1980, looking for all the world like a couple of modern-day Mona Lisas. And don't forget the needlepoint pillows.

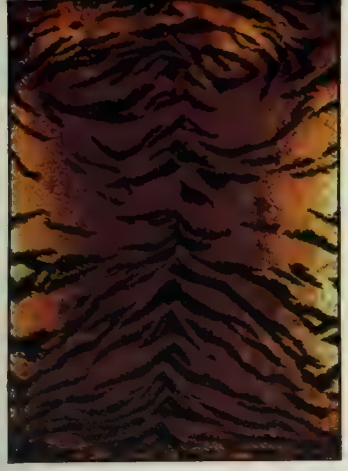
Lyn Revson escapes "Manhattan madness" by retreating to her white sitting room and closing the door behind her.

"Doing all that needlework has ruined the lovely Mrs. Revson's eyes," says Mark Hampton in a right-out-of-Noel-Coward tone. "It's the reason she sometimes doesn't recognize one across a crowded room." Oh? Really? Some people think she can see through walls.□





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A Designer's West Village Penthouse
continued from page 147

the splendid collection of nineteenth-century bronze animal sculptures—big cats lying, prowling or merely sitting on almost every flat surface. There are sinuous examples by Antoine-Louis Barye and Rembrandt Bugatti, and by American animaliers such as Anna Hyatt Huntington.

One of Smith's most important possessions, brought back from Paris, is a marble statuette of Aphrodite excavated in Turkey. The goddess stands, dressing her hair, in an extraordinary French eighteenth-century maquette for a pavilion. Smith found the latter item at Florence's biannual antiques fair in the Palazzo Strozzi.

In the master bedroom, tones of gold, tobacco and brown deepen the sense of privacy. There is a touch of Albert Hadley, whose work Smith admires, in the room's personality: disciplined yet witty and sophisticated. Smith designed the bed to resemble a double chaise longue. "For the extravagance of leisure," says the busy designer. "That leopard-patterned carpet must be the most clichéd act in decorating," he adds, "but if something still applies, I see no reason not to use it." The designer's favorites in this room are the two small but forceful Franz Kline drawings, and the first-century B.C. Romano-Egyptian limestone lion, which he bought in Amsterdam. Typically, this relic from the antique world is placed before a circa 1960 work by Arman: a collage of a thousand watch parts.

The upper floor, oriented toward the view, is suffused with light and the sensation of place. From terrace and garden room, the river presents a scene of ceaseless activity. The relationship between the cultivated ambiance of Smith's residence and the elemental landscape of earth, sky and water is symbiotic.

"I'm fascinated by the energy of this place," says Arthur Smith. "It really is a different world down here." As he speaks, and as if on cue, a Coast Guard helicopter sweeps into view, dips, and then falls away into the bright air. □



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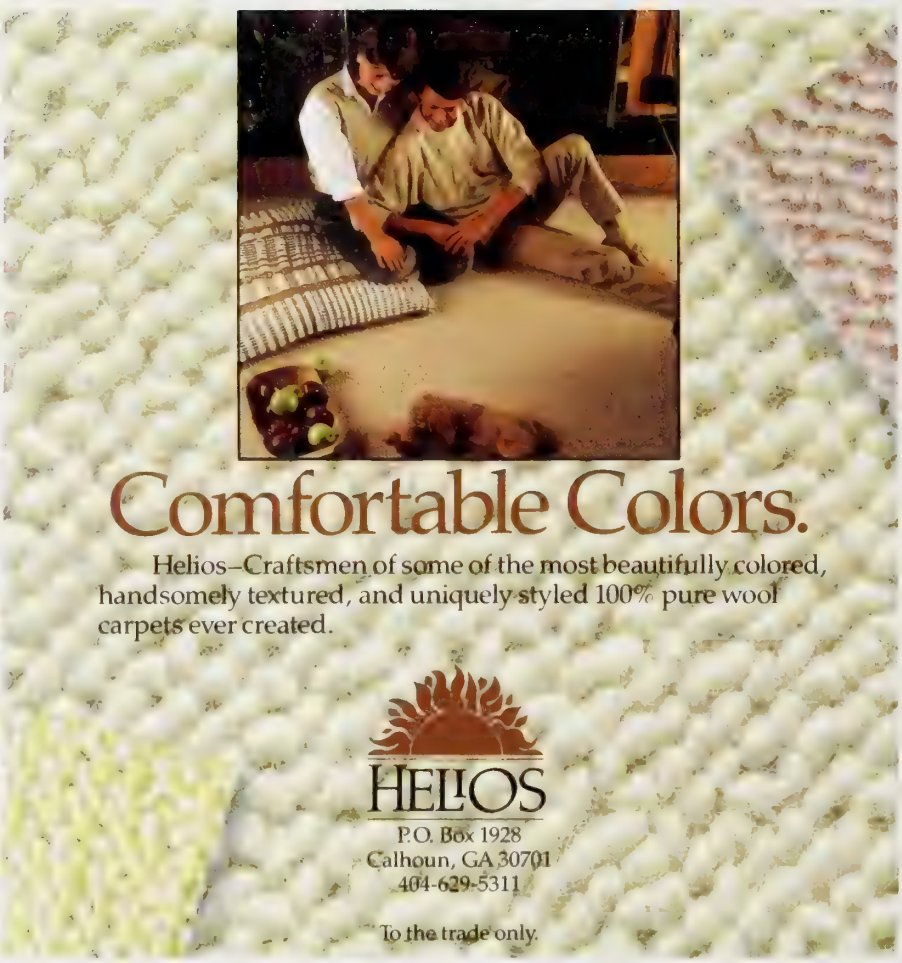


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Robert Fizdale and Arthur Gold
continued from page 215

Gold and Fizdale have their rules. Never more guests than can be accommodated at one table, for example, which in the city means a maximum of fourteen. Gold, who will not eat off his lap except at gunpoint, remarks: "I never want to give dinners at two tables, because the other table always seems to be having more fun."

The two have lived in a great many dwellings in a goodly number of places. Wherever it is they have lived—a Tuscan farmhouse, a Venetian palazzo, an apartment in Paris—they've had a tendency to settle in. When they have moved on, they have taken away not only souvenirs for their Manhattan and Long Island homes, but enduring friendships. Such longstanding relationships give their lives a continuity that compensates for years of nomadic existence. Gold and Fizdale assert that their life

There is not a single surface in Gold and Fizdale's apartment that does not yield a king's ransom of Proustian memories.

today is not much changed from the life they first led together, as young artists starting out in an apartment in a Greenwich Village town house—in which they organized the first private exhibition of a young painter named Willem de Kooning.

For them, life probably isn't much changed, since wherever they have lived they have carried with them the accumulated, revivifying memorabilia of good work well done and good friendships well tended. It is this which now fills their Manhattan aerie with an atmosphere no less refreshing than the warm light that pours in early each morning from beyond Central Park.□

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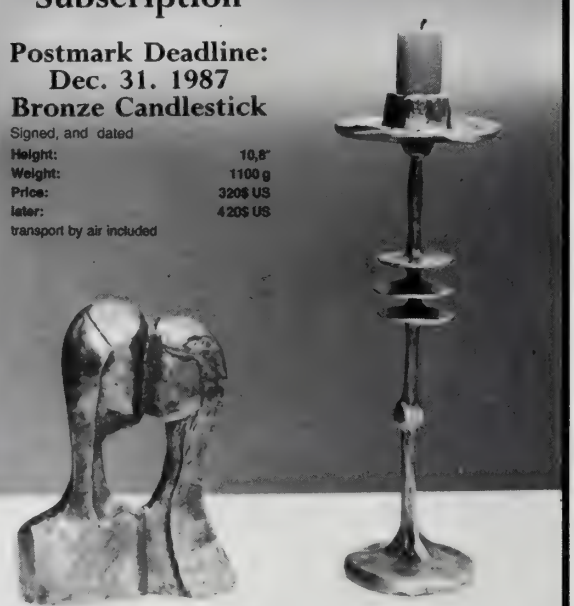
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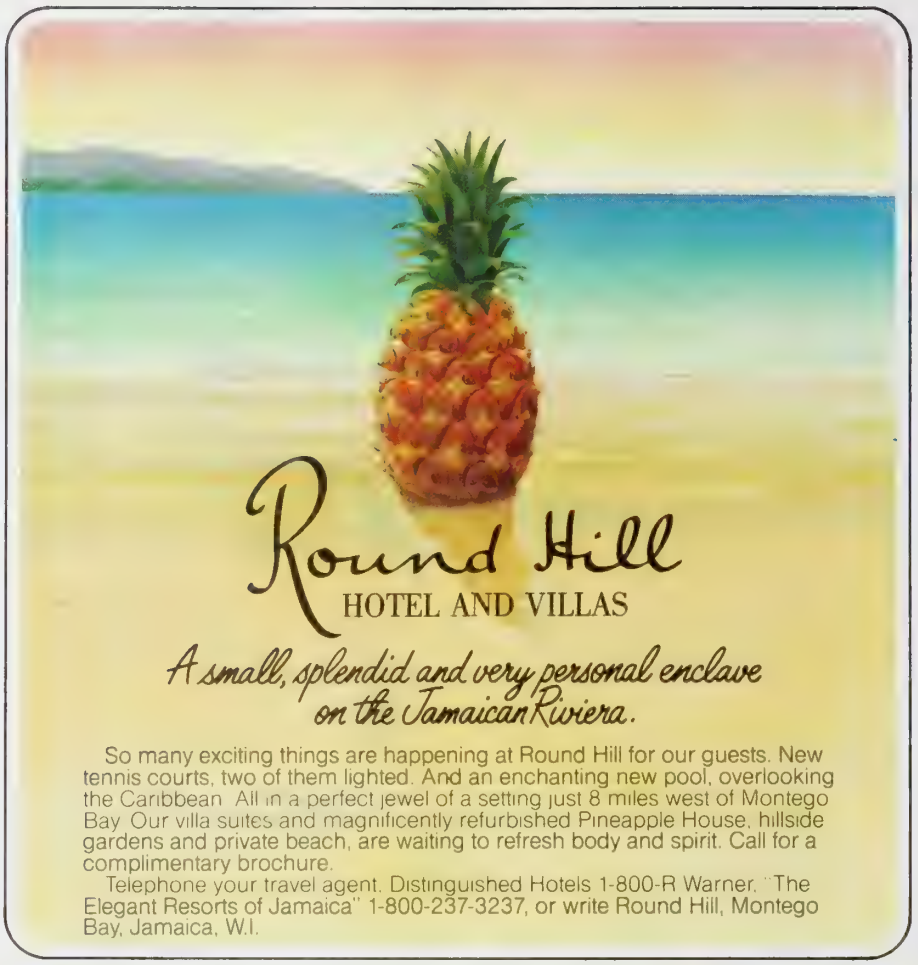


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A Designer's Beekman Place Apartment
continued from page 232

Belgian black marble fireplace (which Marino designed) is part of a large suite by the Viennese artisan Leopold Bauer: a vitrine, four benches and a banquette covered in a wool-and-cotton beige, yellow and bronze fabric that Marino had reproduced from a photograph of a room of the period, from a time of remembered ease.

In contrast, Marino's green-walled library is clean and modern—a fitting backdrop for his photography collection. "My drawings are all of people, they're all faces and bodies—that's why they're in the living room, the social room. The photographs, on the other hand, are all views of landscapes—Rome, Paris, New York . . ."

There's an important 1795 Jacob chair in the library and an even more important chair—a miniature one that Marino designed and had made in France, covered in an antique paisley print—for his fifteen-year-old West Highland white terrier, Siegfried Dynamite Lally, familiarly known as "Ziggy." Marino insists, "The chair travels with him wherever he goes. I always say, 'Ziggy can't come without his chair.'"

The bedroom contains Marino's exotic collection of animal drawings—a Redon cow, two Gustave Doré monkeys dressed up as army generals, a 1550 Venetian camel, a Bellecoeur horse and a Foujita dog. Also his wife Jane's collection of costume drawings by such artists as Alexandre Benois, Nathalie Gontcharova and Beni Montresor. "I buy Jane a drawing each birthday—she's a costume designer herself. She does the clothes for *Kate and Allie*."

All the bedroom furniture—the bed, the 1810 armoire from a doctor's house in Boston that's used for shirts, the 1825 chairs by the Philadelphia Barry—is American Empire. "I chose it because it's dark mahogany—solid and cozy. The entire ensemble gives a sense of relaxation, of meditation." Indeed, it gives the apartment its finality of tone: a richness defined, refined—and redefined—by the unique designer who lives in it. □

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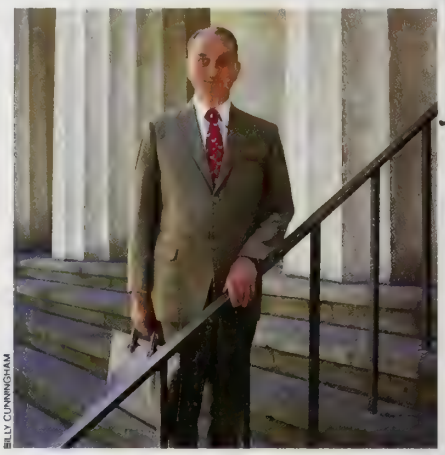
Reflections on Wall Street

HENRY JAMES, returning to his native shores in 1905 after an absence of twenty years, was appalled on a visit to Wall Street at the way the new Trinity Building dwarfed Trinity Church. Gazing at "the special skyscraper that overhangs poor old Trinity to the north—a south face as high and wide as the mountain-wall that drops the Alpine avalanche, from time to time, upon the village, and the village spire, at its foot," he reflected on the growing invisibility of churches on this isle of Mammon. Yet he was fair enough to concede that the Trinity Building, "vast money-making structure" though it was, and funded, ironically, by the trustees of the church, still "quite horribly, quite romantically justified itself, looming through the weather with an insolent cliff-like sublimity."

And I wonder if James, returning to the spot today, might not find that time has united the two Trinity edifices, and the beautiful old graveyard that lies between them, in a mellow blend of Gothic that sheds an aura of historic dignity over the busy southern tip of Manhattan. Trinity Church, indeed, seems to have become more visible rather than less. Its spire dominates the heart of the area, not so much as a priestly reminder to traders below that they have souls as well as pocketbooks, but as a warning



BILLY CUNNINGHAM



BILLY CUNNINGHAM

ABOVE: Louis Auchincloss on the steps of the Subtreasury Building, one of the venerable structures that ennoble the Wall Street area. His latest book is *Skinny Island*. LEFT: Trinity Church and the Trinity Building are now dwarfed by the World Trade Center towers.

that a city that rebuilds itself every quarter of a century must learn to cherish some physical aspects of its past if its spirit is not to perish altogether. And it is right here, oddly enough, in the very heart of a ticker-tape world, that we find more architectural evidence of New York's history than in any other part of the five boroughs.

Time can do wonders for artifacts that might have seemed incongruous or even impertinent to the discrimi-

continued on page 258



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Reflections on Wall Street
continued from page 254

nating eye when created. *Dedication of the Astor Reredos, June 29, 1877*, a bronze panel on one of Trinity's southern doors, has now a venerability that checks a smile. Mrs. William Astor, creator of the Four Hundred, depicted entering the aisle to pass to her pew with her young son, John Jacob, seems as appropriate to a doorway of the house of God as any silent, kneeling donor in the corner of a Flemish Renaissance painting.

The mighty figures of our financial history, each commemorated nobly enough in marble or stone or bronze, take their fitting places with the great merchants of the more distant past: Fugger, Medici, Rothschild. In the fine gray lobby of the old Standard Oil Building at 26 Broadway, one looks up almost in reverence at the marble plaques, neatly worked into the classic frieze amid Corinthian capitals, that bear the names of the original partners: Rockefeller, Pratt, Brewster, Bostwick, Payne. And surely the trading of stocks and bonds since the early days when brokers met at the Tontine Coffee House has received a kind of consecration in the great marble temple of trade designed by George Post in 1903, with its soaring columns and giant pediment where figures sculpted by J. Q. A. Ward symbolize American commerce and industry.

The terrible year-round hunting season for landmarks, once a phenomenon of urban life, has never been the rule in the financial district. For some blessed reason downtown monuments have not been doomed to the fate of the passenger pigeon and the whooping crane. The Subtreasury Building (now the Federal Hall National Memorial), shiningly renovated by Uncle Sam, presents its sturdy Doric façade to George Washington's back. Cass Gilbert's beaux-arts palace, the Custom House, with Daniel Chester French's giant figures of four continents—Asia, saddened by groaning slaves, Africa in a dream of ignorance, a superb, crowned Europe and a proud beautiful America—is being refurbished and awaits a new destiny. And that greatest landmark of them all, that Gothic cathedral of commerce, the Woolworth Building, cleaned and restored, puts both World Trade Center towers to shame, like the goddess of youth, Freia, in Wagner's *Rhinegold*, ogled by the ugly monsters Fafner and Fasolt.

My own first vision of the area, on a visit to Father's office in the 1920s when I was seven or eight, was a somber one. The monumental quality of the buildings seemed to my young eyes an essential part of their threatening masculinity. To me it was the place where men had to go,



WOLFGANG HOYT/ESTO



CHAD SLATTERY AFTER IMAGE

ABOVE: From 1913 to 1930 the Woolworth Building was the tallest structure in the world. RIGHT: The sculpted figures on the pediment of the 1903 Stock Exchange represent American commerce and industry.

continued on page 262



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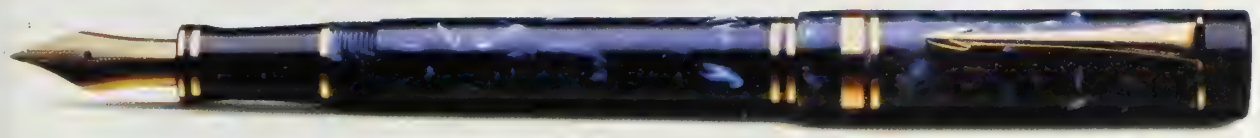
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Reflections on Wall Street
continued from page 258

sucked away underground by an ineluctable fate from their comfortable brownstones and happy families and coughed up south of Canal Street, to make money all day. I remember being appalled by the dark, narrow streets and the walls that seemed to go up forever on both sides, obvious phallic symbols to a childish eye awed by the grimness of a man's destiny. Even today, decades after the readjustment of my vision, it surprises me to see a young man and woman on Wall Street in a spring lunch hour holding hands. Yet James reminds me that there may have been something in my first reaction. He speaks of downtown as a totally male world.

The district has changed, yet it has changed somewhat as European cities change; the new buildings, the inevitable cubes of glass, now a worldwide phenomenon (who said, of East and West, that never the twain shall meet?), are raised around the preserved centers of town. So, at the southerly limit of the island, new structures shoot up on landfills in the Hudson and along Water Street and the end of Broad by the East River, leaving many fine old edifices intact.

And will these encircling newcomers in their turn become landmarks? Will the dignifying process of age, which operated so happily with some of their predecessors, endow them ultimately with a merit not visible to a contemporary eye? One doubts it, except perhaps for the Goldman Sachs tower. I can even seem to trace a fanciful relation between those sleek glass sheets and the ruthless spirit of the corporate takeover, the sleazy spat of insider exchange. Cubes, well, what can time really do for them but pull them down? And don't they seem to know it themselves. Like even the ardent patriots of the French Revolution, they sense that events are moving too swiftly to be kept up with: The guillotine awaits all. To revert a last time to that accomplished observer, I quote James on the merciless spirit of municipal advance:

"But the newness of New York . . . had this mark of its very own, that it affects one, in every case, as having treated itself as still more provisional, if possible, than any poor dear little interest of antiquity it may have annihilated. The very sign of its energy is that it doesn't believe in itself; it fails to succeed, even at a cost of millions, in persuading you that it does. Its mission would appear to be, exactly, to gild the temporary, with its gold, as many inches thick as may be, and then, with a fresh shrug, a shrug of its splendid cynicism for its freshly detected inability to convince, give up its actual work, however exorbitant, as the merest of stop-gaps." □



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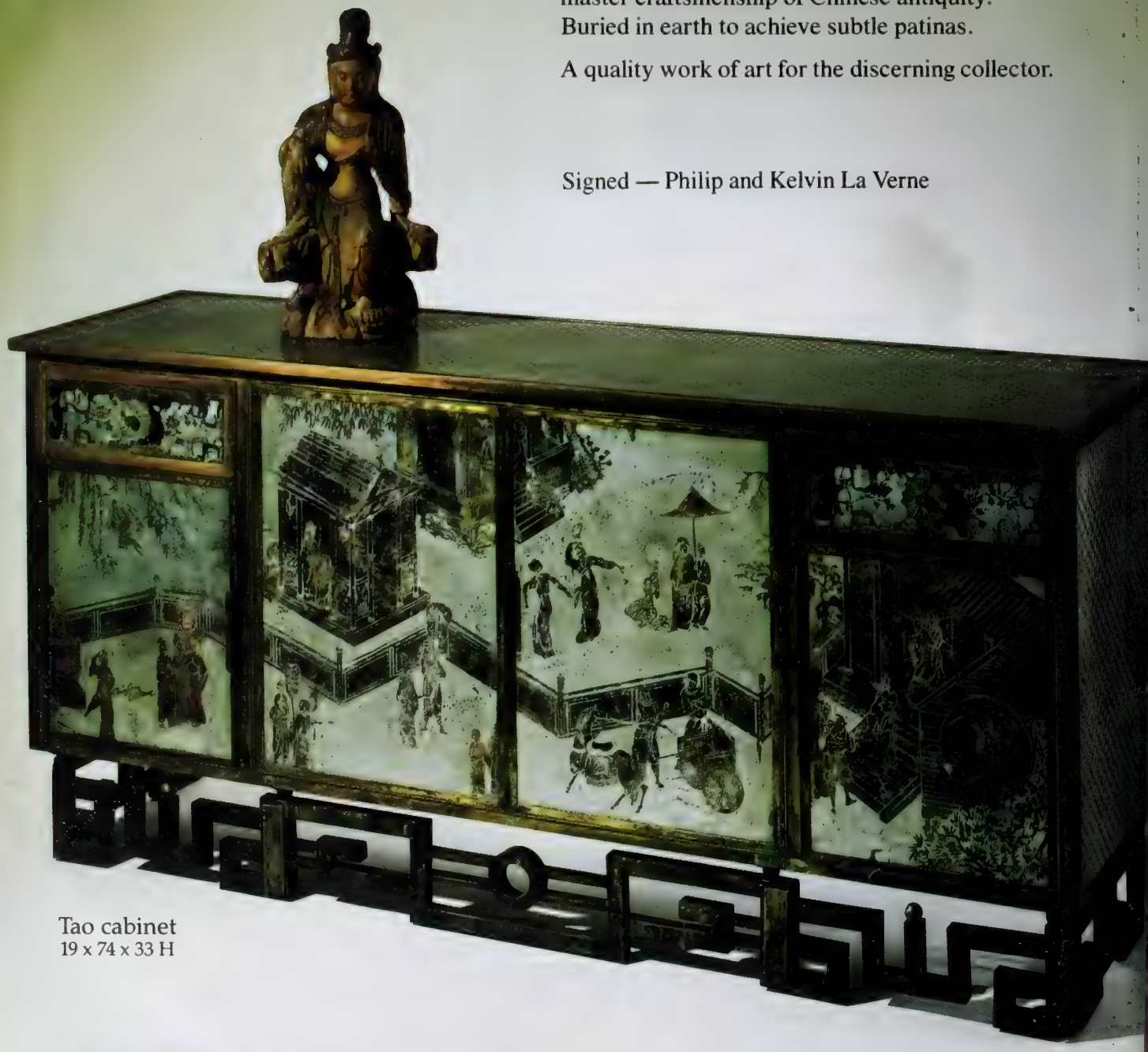
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ARCHITECTURAL DIGEST

The Poetics of Space
continued from page 266

letting your clients push you along." Joe D'Urso's original white-walled minimalism has given way to a richer, more inclusive stance that celebrates juxtaposition, color and materials far more than it once did. His work still has a purity and tranquillity to it, and an unwavering commitment to the essentials—but now the purity and tranquillity are more likely to be derived from subtle balances and exquisite detailing, not from mere spareness. In a D'Urso apartment of the 1980s there is, as likely as not, a set of original Josef Hoffmann chairs coupled with Japanese screens, as in a recently completed Palm Beach penthouse (see *Architectural Digest*, December 1986), or wooden cabinetry in the kitchen and baths, as in an apartment now under construction in New York.

"I think, looking back, that a lot of my early work was a response to the banality of postwar apartments and to the glitziness of so many of their interiors," he says. "I wanted to do something different—to try to improve the space rather than just arrange pretty objects in it. And the only way to do that was often by using platforms to focus more on the views, and lots of coats of high-gloss white paint to cover the plasterboard walls. But when you have something that's inherently much better, like the apartments I'm designing now in older buildings, you do something different. You don't build a platform when you have beautiful baseboards, and you don't use vertical blinds when you have beautiful windows.

"I feel much more comfortable in those kinds of buildings," he continues. "That, more than anything else, is what has changed my outlook. I'm less interested today in working with uninteresting spaces. If you have a nine-foot ceiling and dull rooms, I don't think I could make something I could love, no matter how big it is or how much money is involved. I'd rather do a one-bedroom apartment with twelve-foot ceilings."

As if to prove the point, Joe D'Urso has recently turned down several requests to design quite large apartments, but has taken on two very small ones in Greenwich Village, both of which are in town houses with high ceilings. For one of the Village apartments, he has restored original moldings in the living room and bedroom and even added some trim. Most of the furniture will be "objects," as he calls the mix of older pieces he has helped the client select, and there will be no built-in modern furnishings. But the kitchen and bath will be more contemporary, with that particular mix of sleekness and sensuous richness that is characteristic of



RICK BARNES



RICK BARNES

Joe D'Urso spent a year designing the showroom and retail store for the sportswear manufacturer Esprit in Los Angeles. ABOVE LEFT: Crisp lines and a generous sense of space distinguish a sales area. ABOVE RIGHT: D'Urso describes the area surrounding the mezzanine bridge as a "dynamic weaving together of elements, a juxtaposition of new structural and functional elements within the existing wooden truss structure."

continued on page 278



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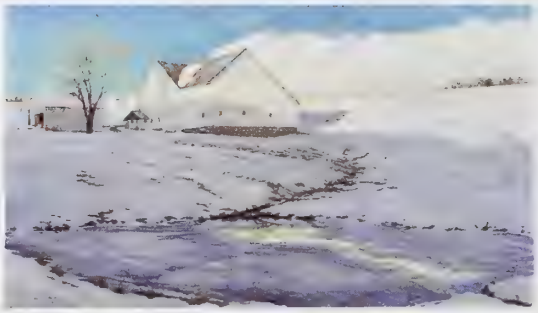
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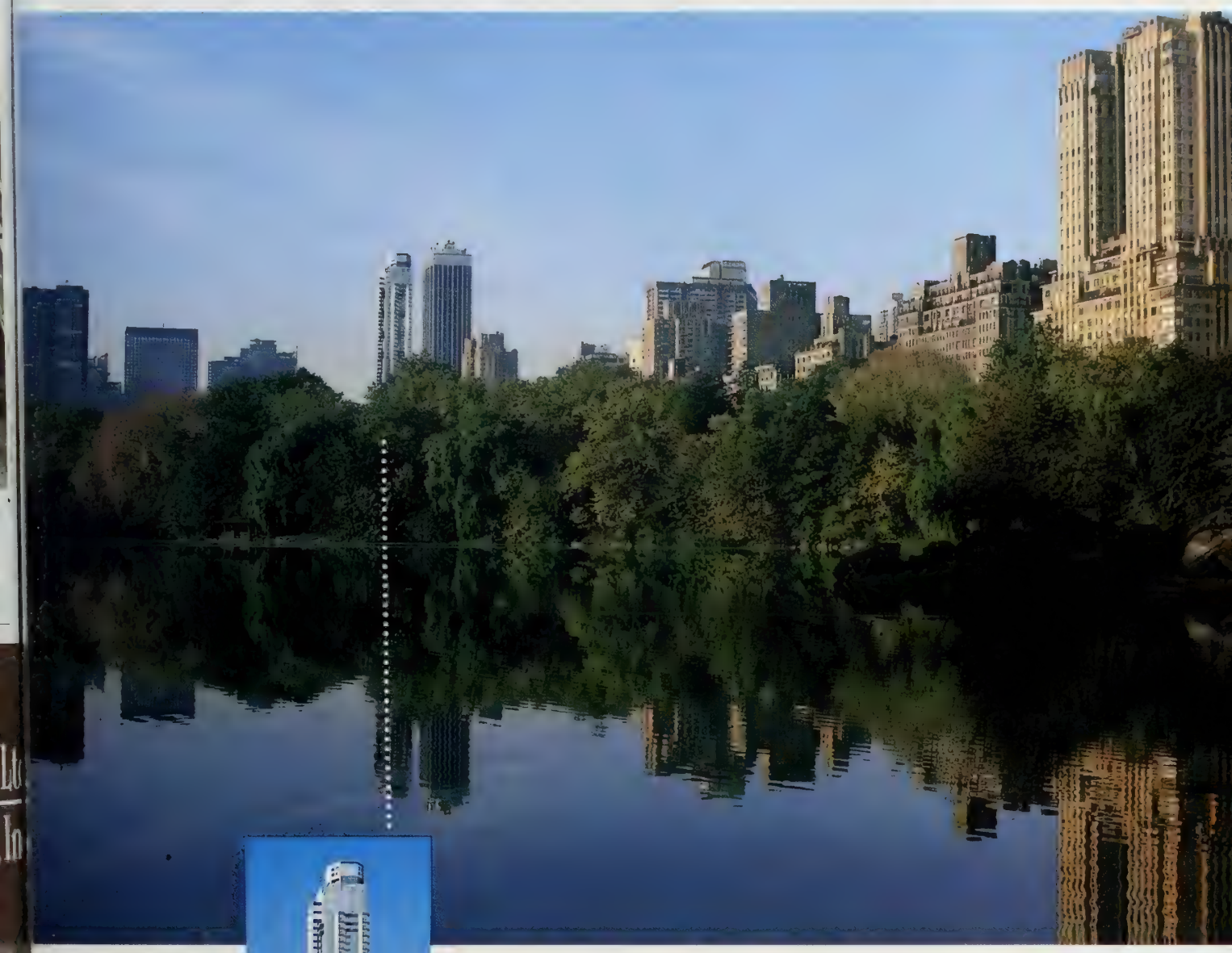
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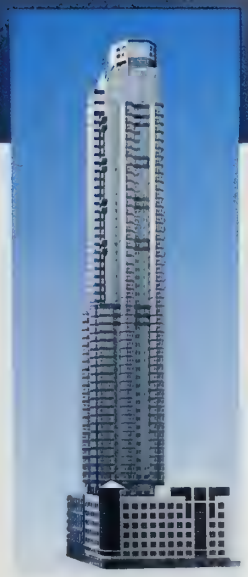
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The Poetics of Space
continued from page 274

D'Urso—mahogany storage cabinets together with stainless-steel fixtures in the bath; granite, bleached maple, textured glass, and terrazzo floors in the kitchen.

For the other Village apartment, the idea of juxtaposition is taken to more dramatic heights: A duplex section, containing a computer workspace on its upper level and a large-screen television room below, has been inserted into the area between the large front and rear rooms. It is a crisp, modernist intervention, intended to fulfill what might be called the modernist functions of high technology, while the spaces on either side fulfill the more traditional programs of conversation and sleep.

Joe D'Urso's office is small, and he works hard to keep it that way. "I could never work the way some designers do, turning out fifteen or twenty projects at a time," he says. "How do you keep all those details in your head? I'm not a vending machine—you put in a quarter and out come the drawings. It takes a year to produce a project from start to finish. I do all of the designing in my office myself, and I look at every drawing, and if you do more than three or four jobs at the same time, working that way becomes impossible." So deep is the designer's commitment to overseeing his work that when he was invited by Esprit, the clothing company, to design a major showroom and retail store in Los Angeles, he moved to California for a year to see the two projects through.

"I was in heaven," he recalls. "With only two projects to concentrate on at once, I could really work the way I wanted to. Esprit was an extremely sophisticated client and understood all of this." Esprit was also a satisfied client, for after the Los Angeles jobs were finished the firm commissioned D'Urso to design a store in Washington, D.C.

It's not that Joe D'Urso doesn't seek large jobs—he would very much like them, he says, so long as he could devote the kind of concentration to them that has been the hallmark of the small- to medium-size work that has made his reputation. One of his dreams is to design a museum—he would particularly like to design a new home for the Museum of the American Indian–Heye Foundation, which may be leaving its upper Manhattan quarters in a few years. But he thinks just as often of doing a high-rise apartment building or a hotel.

"Why can't apartment buildings be better?" he says. "I would love to work with a developer from the beginning on a project like that and prove that it is possible to do it well—that you can design a good, simple kitchen under economic constraints, or a decent-looking hotel room."

Joe D'Urso plans to mark the actual twentieth anniversary of his practice this fall not by taking on a large-scale project or even a small-scale one, but by doing less design work, at least for a while. He has won a fellowship to study historic interiors at the American Academy in Rome, and he is closing his office for a year—six months at the academy and six months of travel—to give himself a kind of anniversary sabbatical. When he returns to New York in 1988, he says, "I will start over."□

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Hyde Park's English Cast

By Anthony Haden-Guest

ANTIQUES SHOWROOMS—those at the upper end of the market, anyway—tend to have a particular look, like a grand, if cluttered, private house that displays its wares as genteelly as a painting is set off by a gilded frame. Not so Hyde Park Antiques.

Hyde Park Antiques is in Manhattan on a block of lower Broadway between the offices of the *Village Voice* and the Strand Book Store. It has a heavy-duty carpet and a ceiling supported by the Neoclassical ironwork columns common in this old industrial quarter. The place looks as if it might be an outlet for, say, business equipment. But visitors will soon find that they are surrounded by one of the widest inventories of English antique furniture in the United States.

It has demanded rigor. "I'm very disciplined," observes Hyde Park's



PHOTOGRAPHY FELICIANO

RIGHT: Hyde Park managing director Craig Williams, seated, and owner Bernard Karr pause before a circa 1765 Chinese Chippendale mirror. BELOW: *Fowl and Their Young* by Peter Casteels hangs above a Regency side cabinet done in the manner of George Smith

BELOW: Six George III mahogany open armchairs, fashioned in the Gothick manner, are arranged with a George IV center table and a circa 1765 George III side table. A pair of late-18th-century Dutch barometers flank an 1896 sporting painting by Isaac J. Cullen.





continued on page 286

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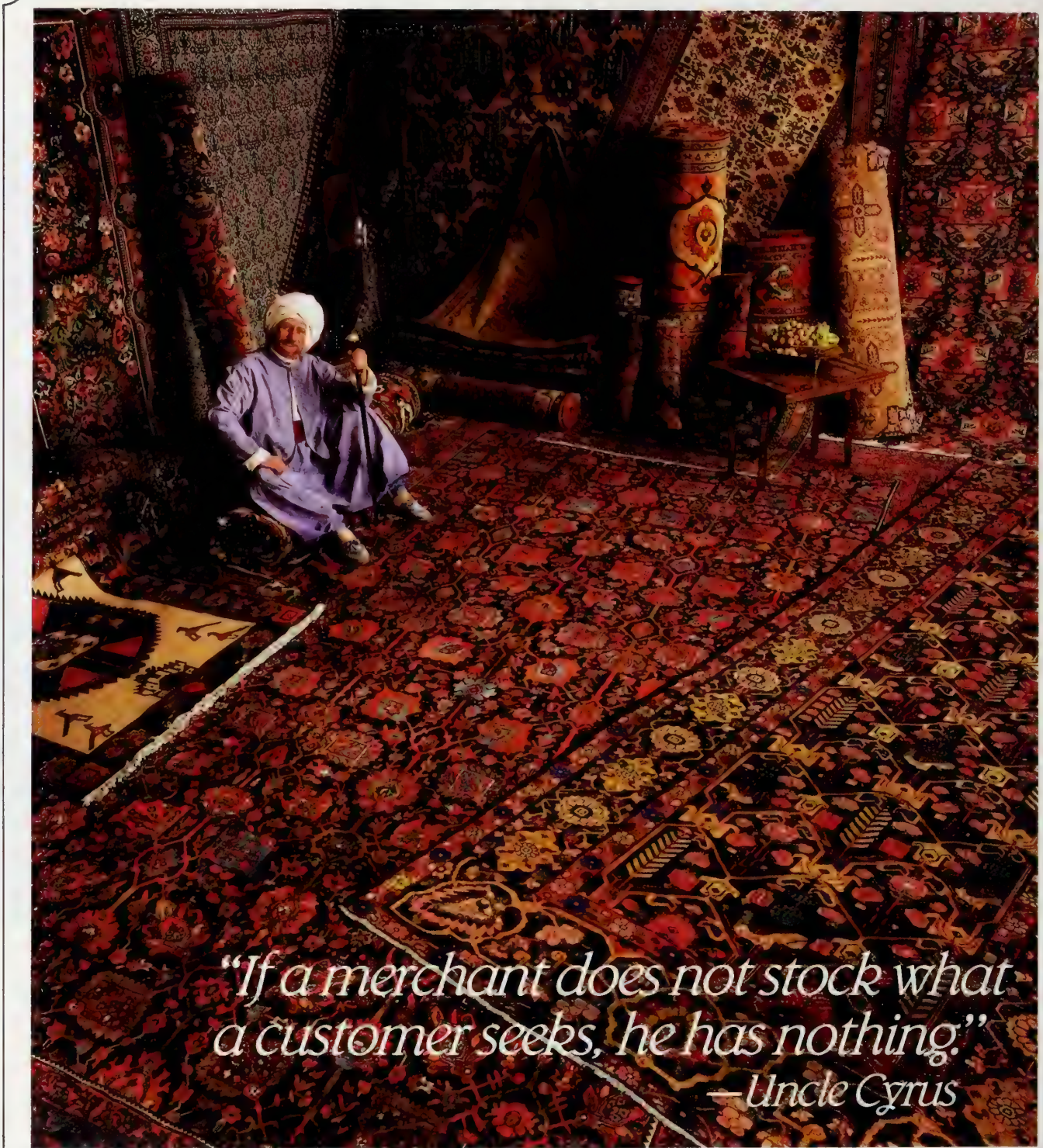
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Hyde Park's English Cast

continued from page 282

owner/founder, Bernard Karr. "I don't buy objects outside my area." This area is partly defined by time ("We go from the seventeenth century to the early nineteenth century. I stop at about 1830. I never buy Victorian.") And it is partly defined by place. Namely, England.

Suppose some superlative piece of Louis XVI were virtually to fall into Karr's lap? He looks slightly pained. "I could have the best *bureau plat* in the world," he says. "And people would say, 'What's *that* doing in your stock?' Or they would walk right by without responding to it."

The area in which Bernard Karr deals is specific. It consists of the period that began in 1702 when Queen Anne came to the throne, continued through the reigns of the Georges and the Regency, and concluded in 1837 when a new queen ascended the throne and the Victorian age began.

In the William and Mary period, which preceded Queen Anne's reign, furniture had been heavily influenced by the Dutch and the French Baroque. Curves were opulent, chair backs high, and there was elaborate use of marquetry and veneers. The craftsmen in Queen Anne's reign brought a new lightness and grace, a radical simplicity, to furniture.

The names of these craftsmen are lost. This cannot be said of their successors Thomas Chippendale, George Hepplewhite and Thomas Sheraton. These are the big three. The knowledgeable will also be aware of the likes of William Ince, Pierre Langlois, Thomas Johnson and the team of Vile and Cobb. Between them they filled Britain's country seats and town houses with commodes and Pembroke tables, wine coolers, chaise longues, card tables, bachelor's chests, bureau-bookcases and, of course, chairs, chairs and chairs. It is with such goods that Hyde Park Antiques is concerned.

Bernard Karr has an avuncular manner that approaches the reverential when he caresses, say, a rosewood table, so it is interesting to find that he came to the antiques trade by a rather irregular route.

"I was a high school history teacher in the New York school system," Karr recalls. "I even wrote a textbook."

About history? "No." Karr sounds at once abashed and amused. "It was on auto repairs, believe it or not. My father was a mechanic."

Antiques were Bernard Karr's real passion, though. It was twenty-two years ago that he took the plunge and opened his first store, on Third Avenue between Twenty-sixth and Twenty-seventh streets. "I started with $3,000," he remembers. "Which was all the money I had in the world. I barely broke even the first two years. It was a learning process. You learn by making mistakes but not making the same mistake twice. I went to museums. And I read."

Perhaps most important of all, Karr found mentors in the trade. "I was helped by a couple of tremendously knowledgeable old-timers—Ed Corti, who has since died, and Arthur Gross, who is still active as a private dealer. Both of them were



A circa 1705 Queen Anne bureau-cabinet, elaborately decorated in the chinoiserie style with rich scarlet lacquer and gilt, holds an early-19th-century Worcester tea service.

continued on page 290

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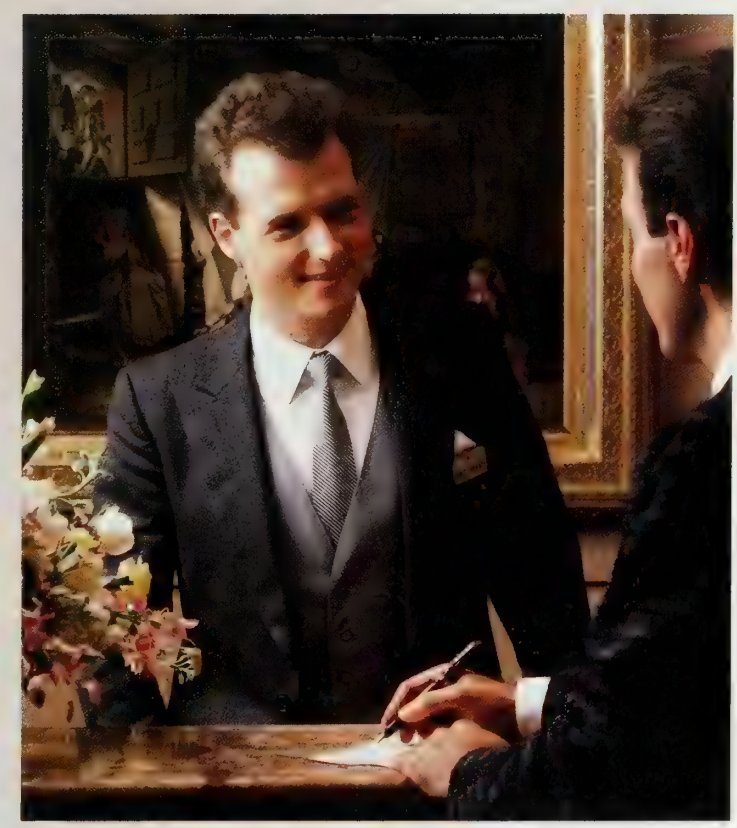
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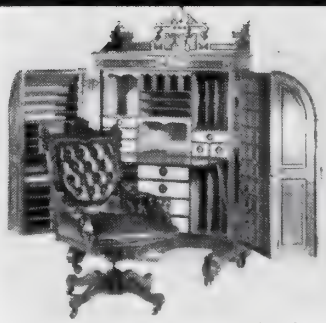
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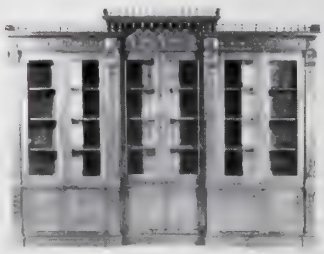
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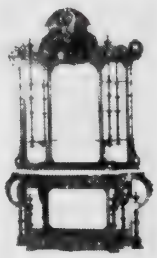
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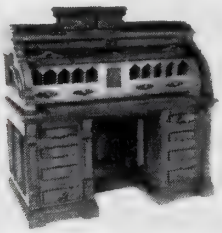
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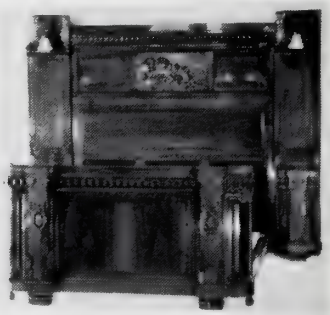
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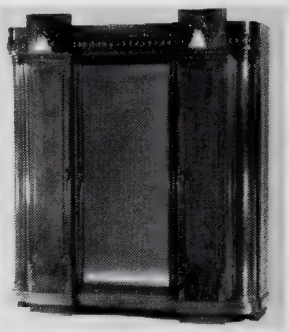
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Hyde Park's English Cast
continued from page 286

dealers whose fathers were cabinetmakers. They taught me how to tell what is real and what is not."

By his third year, Karr had settled down. He was married and he was focused. "When I first opened I was a complete generalist," he says. "I dealt in English, Continental and American furniture. I dealt in good glass, as well as paintings and porcelain." A ripe chuckle. "I even bought the occasional carpet. But by my second year I stopped buying anything that wasn't consistent with the period I wanted to specialize in."

Bernard Karr moved to lower Broadway eighteen years ago. "Even eighteen years ago uptown had become prohibitively expensive," he says, "and there were just no large shops available. And I felt that this was the right place for me."

For years he did much of his buying in England, spending a few days there every couple of months, a practice he still continues. "It's been getting more and more impossible for the past two years," Karr mourns. "Their asking price for a piece, in pounds, is what we would charge.

"Now I buy most of my stock domestically. I buy from private houses and estates. I've bought some wonderful things in Newport, for instance. There's still an awful lot up there. An awful lot!"

Such a large stock demands a large gallery. Hyde Park has a 5,000-square-foot basement for storage, 8,500 square feet at street level and 10,500 square feet on the second floor. The two selling floors are a splendid combination of elegance and clutter, like rather too many fashionable beauties vying for space in a powder room.

Objects abound throughout the gallery as well—for instance, a circa 1765 convex mirror by the door, its silvering so crazed as to make it unsuitable assistance in straightening one's tie, but a fine object nonetheless. Walking through the gallery with a visitor, Karr pats the top of a marquetry table. "Ebony, rosewood, pearwood, amboyna. They didn't leave anything out of this. I like a variety of woods—rosewood, yew, satinwood."

He consults the tag on another impressive piece—$95,000. How much have prices gone up since he set up in business? "More multiples than I can reckon," Karr says. He pauses and reckons all the same. "Twenty-odd times," he decides. "And that's a conservative estimate. I'm thinking of specific items now. I just bought back a table I sold seven years ago. I paid the owners double, but I was glad to do it. They had the table for seven years. We both made a good deal."

Are there any pieces that are his particular favorites? Asking this is like asking a sommelier in a four-star restaurant in France if he could recommend a good wine.

"It's always a burden when people ask me that," Karr sighs. "But look at these six Gothick armchairs. They're strong. They have integrity." He gestures at another piece. "The gilt claw feet are extraordinary," he observes. "And look at this George II mahogany kneehole desk. The one in the Met is wonderful. But as far as I'm concerned, this one is of better quality."

Karr fondles the writing surface. "I just thoroughly love my stock," he comments. "Every time I look I find another thing to marvel at. Even the tea rings! I wouldn't want to lose that lovely patina. . . . I think the joy of English furniture is the years and years and years of use it's received."

Moving on, Karr points out a George II mahogany bureau-cabinet, an Adamesque table, and a gilded mirror with a carving of Britannia where an eagle would normally spread its wings. "It's from the Walter Chrysler collection. It's the only Britannia surmount I have ever seen." Farther on is an imperial memento made from thuya, an exotic wood from North Africa. "It's a great table," Karr exults. "It's light, it's airy."

continued on page 294

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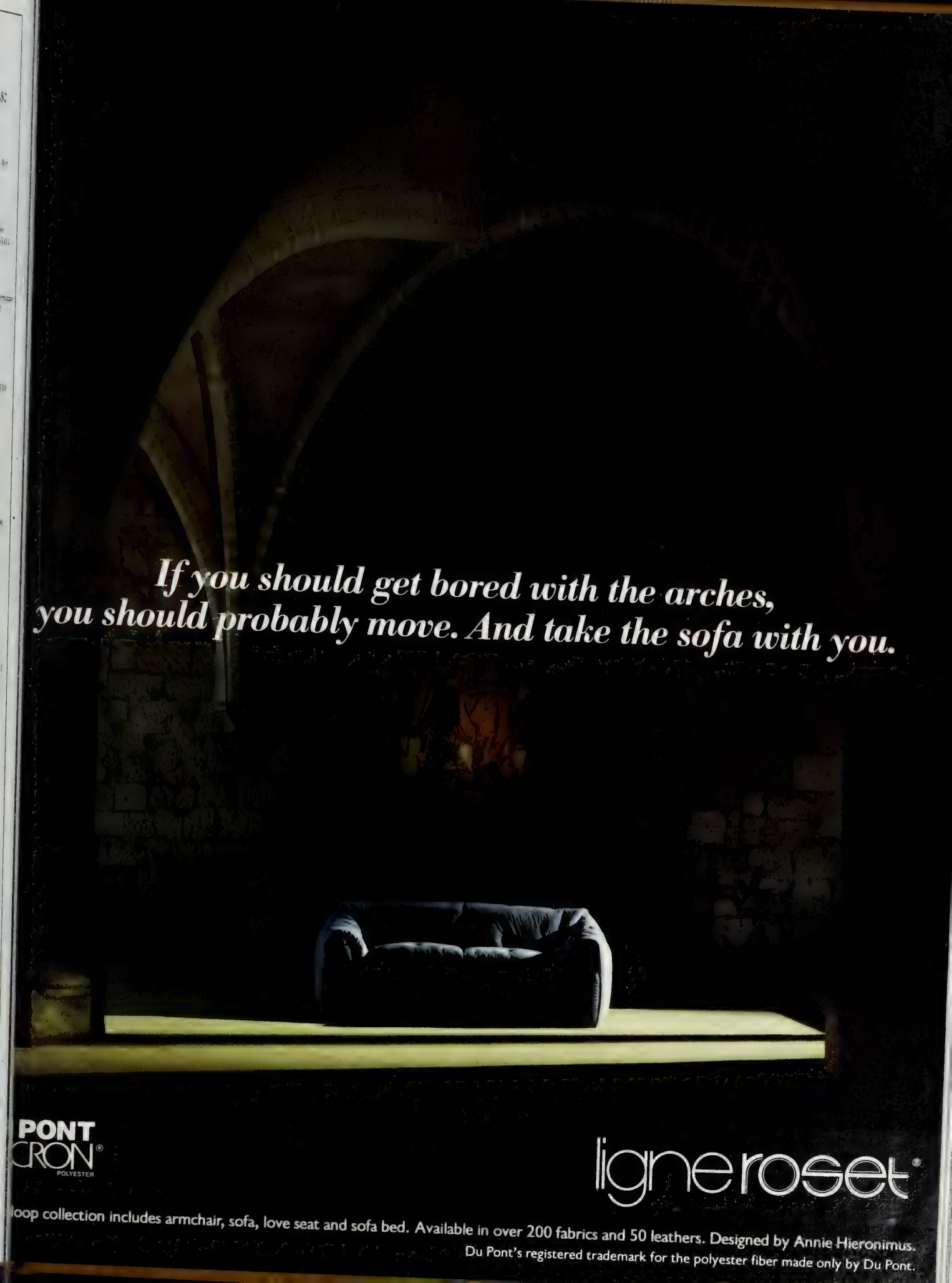
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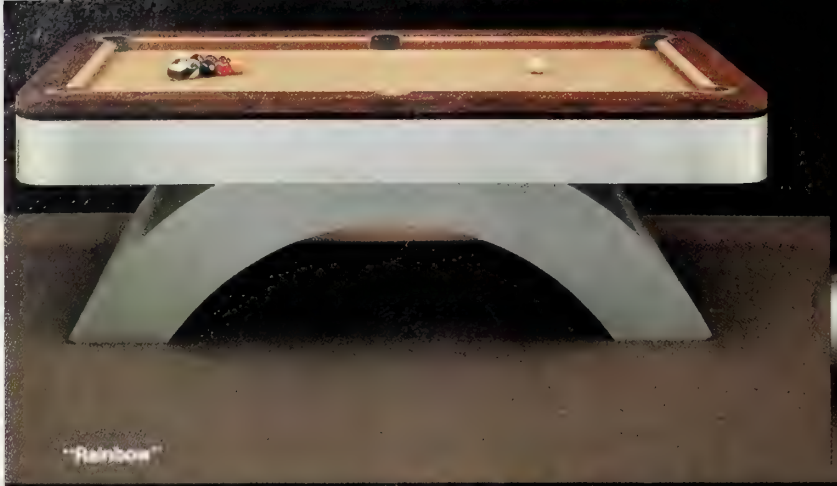
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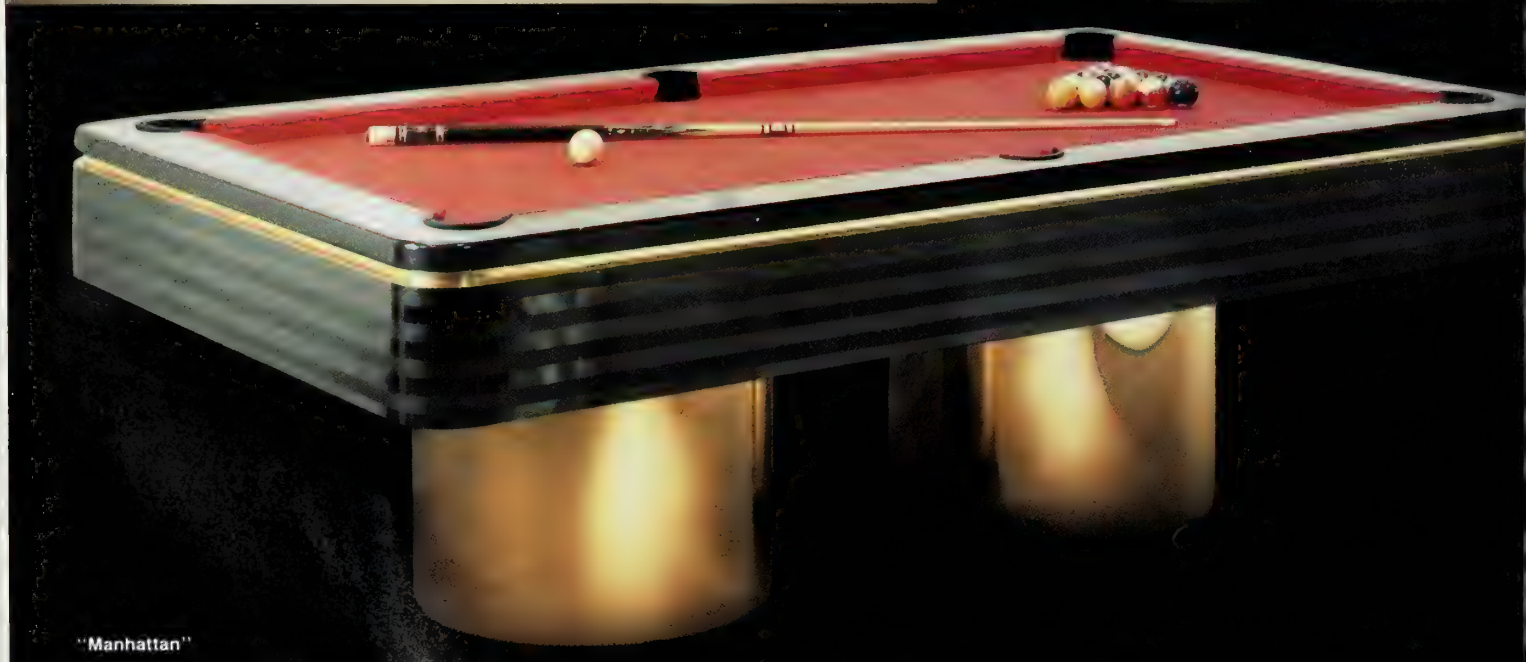
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Hyde Park's English Cast

continued from page 290

On the second floor, the first thing to catch the eye is a sizable bureau-cabinet, a shimmer of scarlet in the Chinese manner. "This piece is extraordinary," Karr says. "It had so many layers of grime when I bought it. It was overpainted. It's Queen Anne, 1705 or 1710. This is one of the best pieces I have in stock."

He also points out some paintings: "I like a good seascape. Or a horse painting. Paintings that are appropriate for English furniture. That's a Herring over there," near a George II terrestrial globe. And so on, past the George III tester bed (decorated in the Etruscan style), past a George II demilune side table (there's a pair in the Victoria and Albert that are virtually identical to this one), finally coming to a halt in front of two large Chinese temple guardians.

A visitor might observe that the rigorous exclusion of the French, Italian and others doesn't seem to operate with regard to the Japanese and the Chinese. Are they, in effect, honorary Brits?

"Not exactly, but I do find Chinese objects very compatible with English furniture," Karr says, looking fondly at the mammoth guardians.

"Ebony, rosewood, pearwood, amboyna . . . I like a variety of woods."

A final question. Won't the supply of the best pieces finally dry up as they all disappear into museums?

Karr seems wholly unperturbed at the thought. "No. Absolutely not," he says. "There's a limit to how many square feet of furniture the museums can absorb. People will continue to sell for one reason or another. Even the great collections in England, like Chatsworth, sell drawings.

"People assemble collections and furnish homes, and people move on. And things do come on the market. There's a constant supply."□

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Jan Mitchell—The Varied Tastes of a New York Connoisseur

By Carter Ratcliff



PHOTOGRAPHY: BILLY CUNNINGHAM

"Among my various collecting interests, I'm partial to seventeenth- and eighteenth-century English silver," says Jan Mitchell of the table settings (left) with which he entertains at his Park Avenue address. Peruvian gold beaker from the Sicán culture, 9th–11th century; Louis XVI lapis cassolettes. Stemware, Baccarat.

"I HAVE QUICK REFLEXES," says Jan Mitchell. "It isn't necessary for me to spend twenty-four hours wondering whether I like a work of art. I know right away." The collector's Park Avenue apartment attests to reflexes not only fast but wide-ranging. At the center of his holdings are three distinctly separate collections of paintings.

"As a student of fifteen or sixteen, I bought a few things," Mitchell recalls, "but I didn't begin acquiring art seriously until the mid-1950s, when I put together a collection of old masters. Next I moved on to modernists like Pablo Picasso and Fernand Léger, Joan Miró and Wassily Kandinsky. Working back from them, I arrived at the Impressionists, and then around again to the old masters."



Gold pieces adorn living room shelves. From top to bottom: Sicán mortuary beakers; Egyptian 26th Dynasty ibis; Chimú ear plugs, circa 12th century, flanking an Etruscan crown and a Colombian Sinu-culture bird, circa 1100.

The most ancient object on view in his apartment is a Cycladic figure carved from marble nearly three millennia before the birth of Christ. Among the most recent is a nineteenth-century Eskimo figure. "Archaeologists like to trace one culture's influence on another," Mitchell notes, "but of course there's no connection between the Eskimos and the Aegean people who made Cycladic art. Nevertheless, I feel these pieces complement each other well." The marble figure's graceful dignity is indeed echoed in the figure carved from a walrus tusk almost five thousand years later by an Eskimo artisan.

"I've tried certain mixtures and found they don't work," Mitchell says. "Sometimes a work of art is so strong it refuses to get along with anything in the room. Once I found a painting by Georges Rouault—a clown—that I liked very much. But it dominated everything else, no matter where I put it. So I couldn't keep it."

In a living room corner stands a Greek amphora. Made in the fourth century B.C., its painted figures of horse and warrior are framed by a pattern of architectural elements in stark white. Mitchell acquired the amphora in a provisional spirit, fearing it would overwhelm its neighbors. Yet it looks entirely at home amid a portrait head, in marble, of the emperor Geta as a boy; a canvas by the seventeenth-century Neapolitan Luca Giordano; and, on nearby shelves, pre-Columbian gold pieces.

continued on page 302


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Jan Mitchell—The Varied Tastes of a New York Connoisseur
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Jan Mitchell, who sponsors the Mitchell Prize for the History of Art, first began collecting in the mid-1950s, choosing works of the old masters. ABOVE: The pen, ink and watercolor drawing *Venetian Figures*, circa 1780, is by Giovanni Domenico Tiepolo. Three gondoliers animate the upper part. RIGHT: "In 1968 I couldn't resist acquiring this painting—Prince William of Orange, 1630, from the studio of Van Dyck—because the young prince reminded me of my son, David, as a boy," says Mitchell.

Mitchell says three considerations go into an acquisition. "First, is the piece authentic? This is particularly important in the pre-Columbian field, where you find really ingenious fakes. Sometimes fragments of ancient pieces will be melted down and reformed. You're offered a forged piece made of authentic material. But I am always careful to consult with experts in this area, specialists who know how to detect such things."

With authenticity established, Mitchell consults an extensive network of curators to see if a prospective purchase "is the sort of object that a museum would like to hang in its own galleries." If the work meets that standard, he asks the third question, which concerns physical condition.

"One doesn't have to worry much about the state of a Renoir or a Picasso," Mitchell says, "but old masters have often been badly treated—overpainted, worn out by cleaning, disastrously varnished. Sometimes I have to be persuaded not to buy a painting. I think, 'My God, I really want this canvas very much,' and then the experts tell me, 'Don't. It simply won't survive much longer.' "

In the dining room hangs a capriccio by the eighteenth-century painter Giovanni Panini. In this instance, opinion was divided. Half the experts favored cleaning, the rest advised against it. Mitchell decided to leave it untouched for the moment. "When it is refurbished, it will look more glorious. But," he adds, "I like it the way it is. So I have two ways of living with it—as it is now, and the way it will look after cleaning."

Born in Sweden, Mitchell grew up on his family's estates near the Latvian capital of Riga. Sent to school in Zurich at the age of twelve, he attended universities in Switzerland and in the United States. "I've liked America ever since my first visit," says Mitchell, who speaks nine languages. He is especially fond of New York, which he considers his home, though he travels often to Europe.

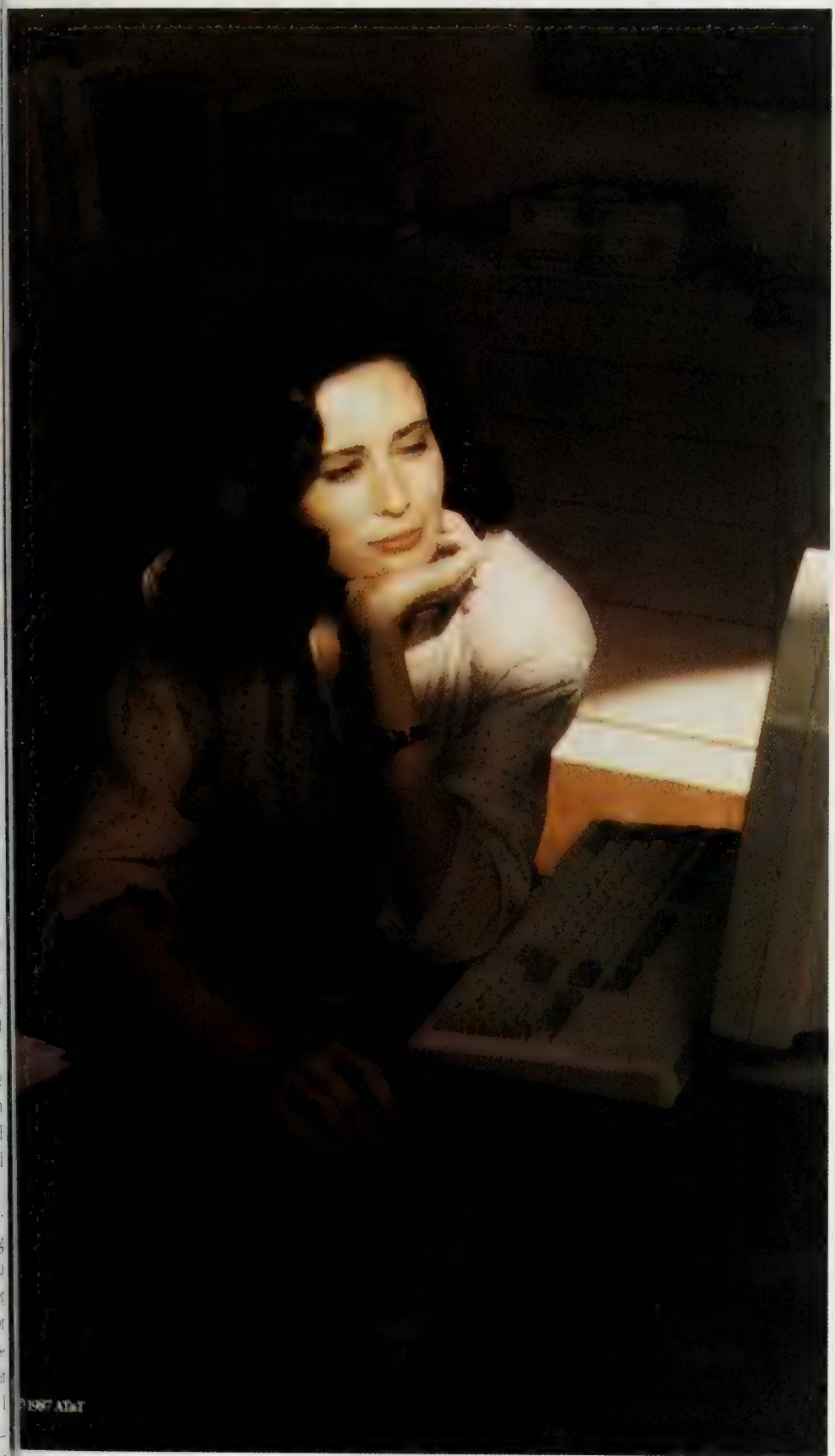
In the library of his New York apartment, a sculpture by contemporary Belgian artist Pol Bury emits a series of clicks as egg-shaped pieces of wood suddenly rearrange themselves on a panel about the size of a chessboard. This unexpected activity is the work of a magnet moving out of sight beneath the panel. On both sides of the Bury piece stretch shelves bearing an assortment of ancient artifacts.

The spotless shimmer of gold prevails in the living room. There the palette is more subdued, the key set by the patina of Mediterranean bronze. Greek, Etruscan, Roman and Egyptian artifacts stand side by side, with a scattering of objects from the New World. Of a tarnished piece in Hellenistic silver, Mitchell remarks, "I have decided I won't shine it up. I want to keep it in this state."

On the wall opposite hangs a selection of European drawings, including a portrait of a child by Guercino and a sheet of figure studies by the younger Tiepolo. "I am not so much a collector as a hunter," Mitchell says. "I discover that I want an object, I track it down, acquire it. But I'm fickle. I

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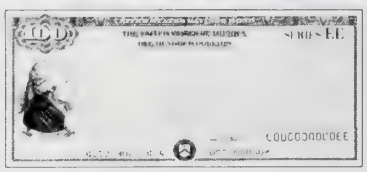
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Jan Mitchell—The Varied Tastes of a New York Connoisseur
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don't have to have it with me all the time." He tells of putting artworks in storage, forgetting them, finding them anew. "Something might become more precious if one doesn't see it all the time," he adds. Mitchell also renews his collection by recombining favorite pieces in new configurations.

A beaker of pre-Columbian gold is likely to appear in a table setting with eighteenth-century English silver. "My first piece of silver was a jug from the time of Elizabeth I," Mitchell remembers. "Of course, there is not much available from that period, so I went on to Queen Anne silver. Again, little was to be found, so I turned to George I." And then on to George II and III. Mitchell moved just as quickly when he became interested in pre-Columbian art.

Soon after acquiring his first pieces of South American gold, Mitchell systematically read everything he could find on the subject. He got to know the pre-Columbian collection at Dumbarton Oaks, in Washington, D.C., and attended shows at the Museum of Primitive Art in New York. "Before that museum's collection became part of the Michael C. Rockefeller Wing of the Metropolitan, it put on an exhibition of my holdings," says Mitchell. "As a new collector, I felt deeply complimented."

Over a decade ago, Mitchell instituted a prize for art-historical publications. "I was troubled by the speed with which scholarly books are published and then drop from sight," he says. "Wisdom and knowledge shouldn't just disappear, but too often they have." Frustrated by searching for out-of-print books on topics crucial to his collections, Mitchell wondered if an annual award might help at least a few of them survive longer than usual. The results, he reports, have been gratifying.

Recipients of the Mitchell Prize for the History of Art tend to go into second and third editions, which is rare for historical studies. "In England, particularly, the prize has had quite an impact," says Mitchell, who was received by the Queen Mother in recognition of his encouragement to scholarship. Last year's award for best art-history book went to John Rewald, for *Cézanne Letters*. John Elderfield's monograph on Kurt Schwitters was selected as the best study of a twentieth-century artist, and Thomas Crow's examination of the French Salon in the eighteenth century was awarded the prize for the most distinguished first book published during the year by an art historian.

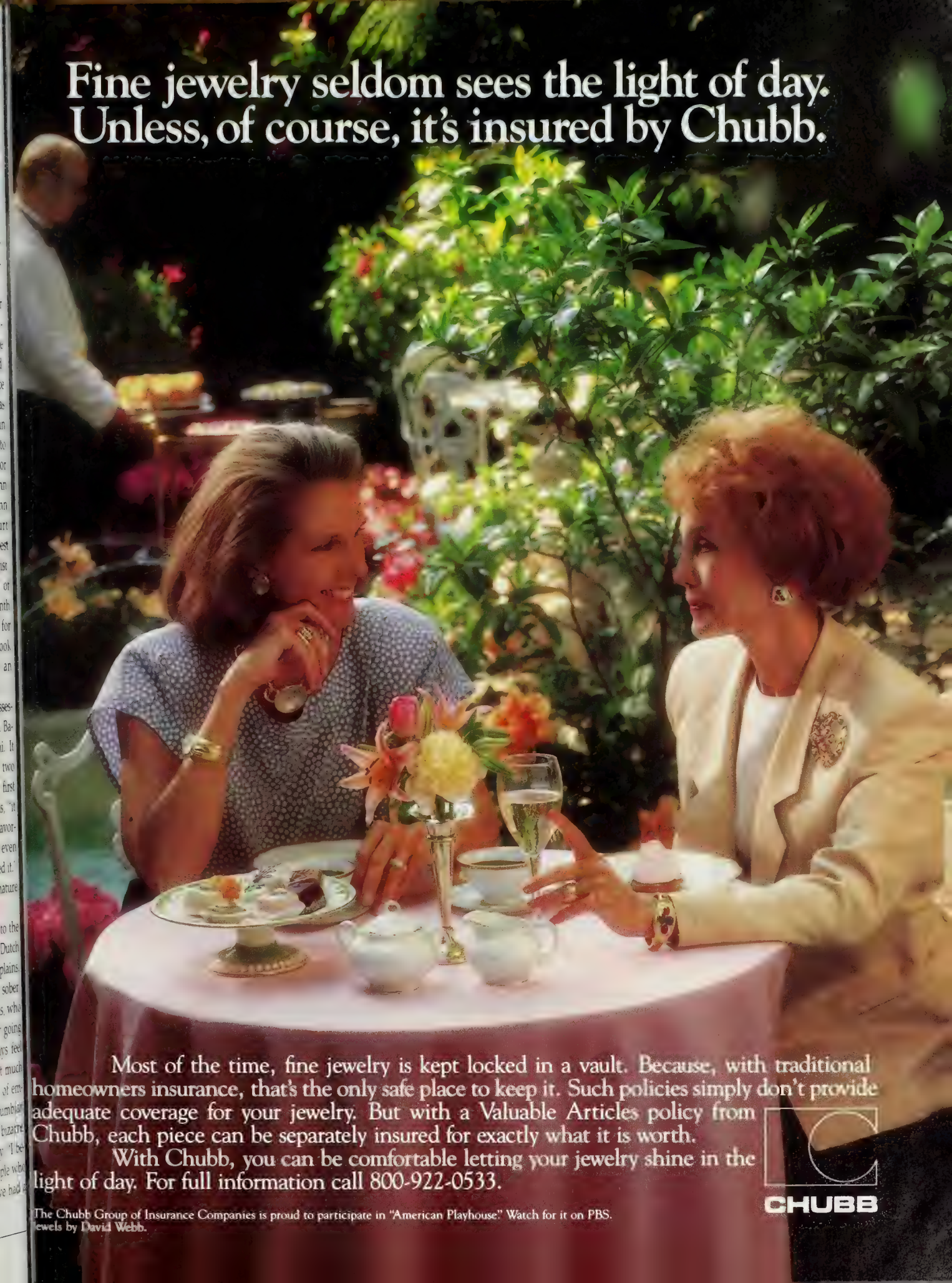
Among Mitchell's favorite possessions is a painting by the Italian Baroque master Alessandro Turchi. It shows Adam and Eve and their two sons, Cain and Abel. "When I first saw the canvas," Mitchell recalls, "it was so dark that no one had a favorable word to say. They didn't even know who painted it. But I loved it." Cleaning revealed Turchi's signature and authentication followed.

Mitchell prefers the Italians to the Dutch. "I wouldn't say that Dutch painters are forbidding," he explains. "Let's say that they are more sober, more reserved than the Italians, who usually have something lively going on in their paintings. I always feel like becoming part of it." Not much eludes this collector's powers of empathy. To some eyes, pre-Columbian figures look unapproachably bizarre. Mitchell sees them differently. "I believe," he says, "that the people who made these objects must have had a great sense of humor."□





ABOVE: *"Joseph Expounding Pharaoh's Dreams* was painted in Rome by Giovanni Francesco Romanelli while he had a studio adjoining Poussin's," says Mitchell. "Scholars see the influence of Poussin in it and suggest the background might be his work." RIGHT: Mitchell in his living room. On upper shelf, a pre-Columbian La Tolita warrior, 500 B.C.–A.D. 500; below, a 10th–16th century Tairona masked-figure pendant. The 4th-century B.C. Apulian amphora is the work of the Baltimore Painter.


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EDITH WHARTON

On Her 125th Anniversary

By Avis Berman



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IN LIFE AND ART, EDITH WHARTON was a master builder. The author of forty-one books, including such classic novels as *The House of Mirth, Ethan Frome, The Age of Innocence* and the evocative memoir *A Backward Glance*, she created a devastating portrait of her society, one that moved inexorably against anyone who underestimated its power. Besides books, Wharton's other ruling passions were architecture, travel and gardens, and she became an authority on them all. She put that knowledge to use in *The Decoration of Houses* and *Italian Villas and Their Gardens*, volumes that became touchstones of taste in their day and continue to influence architects, designers and gardeners.

After her death in 1937, Wharton's work was neglected or patronized, but the emergence of the women's movement in the late 1960s and the publication of R. W. B. Lewis's definitive biography in 1975 changed all that. Lewis and others have revealed Wharton as energetic, experimental, brave, passionate and loyal, and 125 years after her birth, appreciation has never been stronger or more discerning. The time is long gone when even as perceptive a writer as Janet Flanner would assume that "Dearest Edith" was as rigid as the dowagers she mocked in her tales of turn-of-the century New York or as frozen as the pinched winter fields in *Ethan Frome*.



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Wharton also saw the making and improving of houses as an immensely creative task. She was a connoisseur of establishments and a firm believer in the joys of proprietorship. She owned many, designed one to her own exacting specifications, and excelled at transforming others into great but never—heaven forfend—ostentatious estates. Within these self-made settings, she ruled over her households and guests as fondly and imperiously as she did over her fictional characters. A visitor to The Mount, the four-story villa she built in Lenox, Massachusetts, in 1901, marveled, "Here was Edith Wharton the artist, content with nothing less than the best in gardening, the cooking, the furnishing and housekeeping of her place." When asked how she accomplished it all, the hostess

TOP: Edith Wharton in a publicity picture taken about 1905 to mark the publication of her first best-selling novel, *The House of Mirth*. ABOVE: The drawing room of her mother's house in New York illustrates the heavily ornamented look Wharton criticized in *The Decoration of Houses*, 1897.

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JOHAN BARTHOLD JONKIND (1819-1891)

"Harbour Sunset"



Oil on canvas, signed lower left, Size: 24¼ x 30¼ inches

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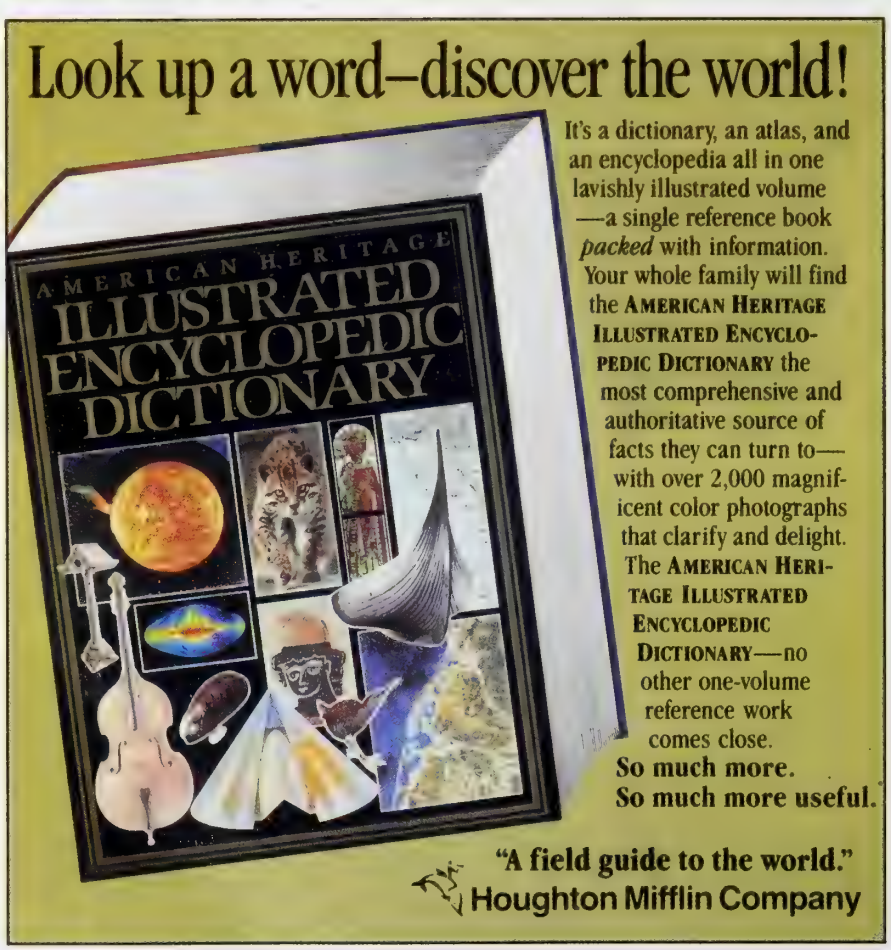
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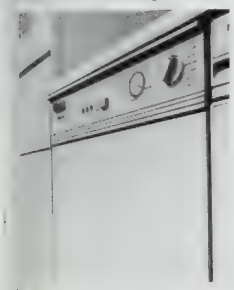
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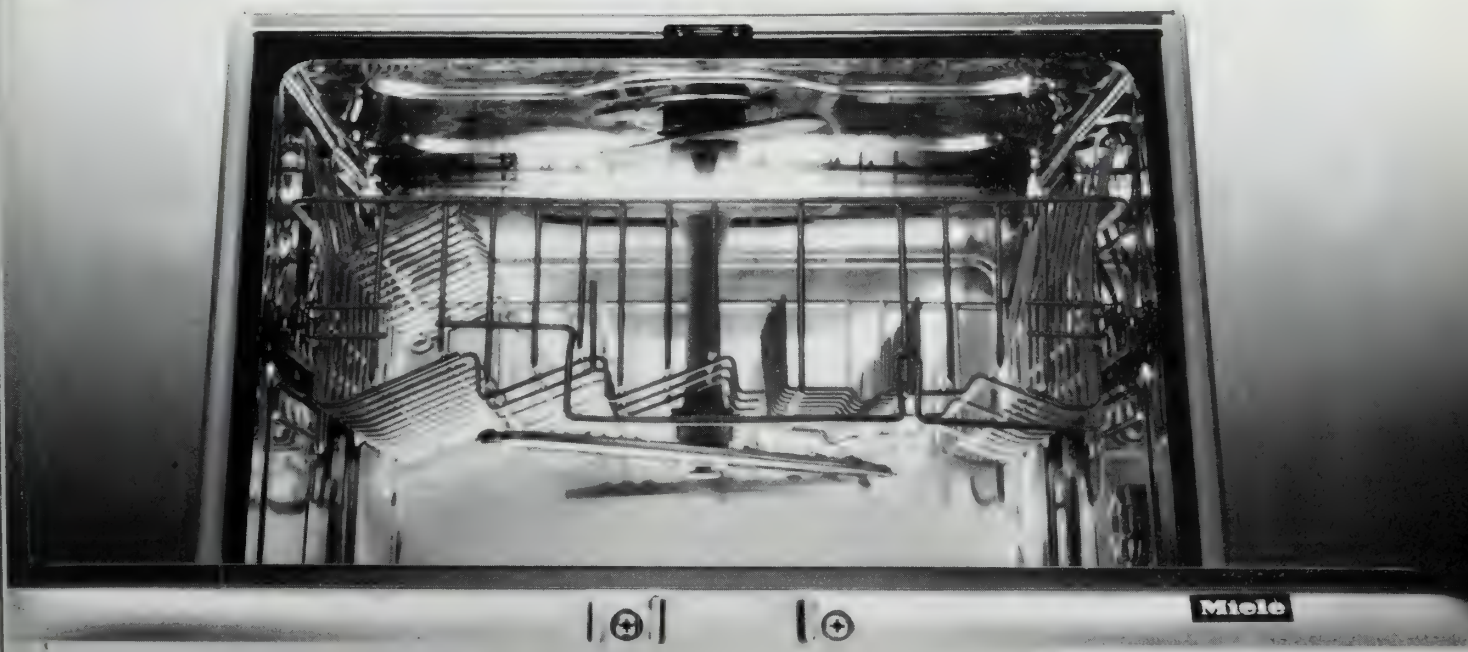
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On Her 125th Anniversary
continued from page 310



EDITH WHARTON RESTORATION



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TOP: The Mount, Wharton's house in Massachusetts, was built in 1901 to her exacting specifications. "No one fully knows our Edith," said Henry James, "who hasn't seen her creating a habitation for herself." ABOVE LEFT: The library there was a gathering place for her literary friends. ABOVE: The Pavillon Colombe in France, where Wharton completed *The Age of Innocence*, her 1921 Pulitzer Prize–winning novel.

offhandedly replied, "Oh, I am rather a housekeeperish person."

This perfectionist concern with harmonious living, as well as a horror of the haphazard, led Wharton to her first book. She collaborated with the architect Ogden Codman, Jr., on *The Decoration of Houses*. This manual exhorted Americans to restrain their accumulation of gewgaws, their cramming of rooms with lambrequins, draperies, velvet-covered tables, lace-festooned mantelpieces and potted palms. With illustrations from Versailles, Chantilly and the Pitti Palace, the book hardly fitted its audience, but much of what the authors preached was assimilable common sense. Their message, after all, was as much a design for living as a blueprint for construction. Wharton and Codman were in the trenches for civilization and discipline, inveighing against the "confused and extravagant" and upholding classicism. "Proportion," they noted, "is the good breeding of architecture."

When Wharton defined "the complex art of civilized living," she knew whereof she spoke. She was born Edith Newbold Jones in 1862, the daughter of one of New York's most pedigreed families. The Joneses summered at Newport, in a charming Queen Anne cottage wreathed in clematis and honeysuckle. It was

continued on page 318

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continued from page 314

called Pencraig, and there Edith watched "the new game of lawn tennis" first being played.

Edith was an omnivorous reader and by age eleven was attempting novels. Her first began with a surprised hostess saying, "If only I had known you were going to call I should have tidied up the drawing room." Edith showed her mother this literary effort, only to be rebuffed by the reply. "Drawing rooms are always tidy," said Lucretia Jones.

Authorship was looked on with suspicion by the Joneses and their friends—"something between a black art and a form of manual labour." Like her fictional heroines, Edith's intended vocation was marriage. She satisfied expectations by wedding the handsome Bostonian Edward Robbins Wharton, whose thoughts ran to horses, dogs, wines and apparently very little else.

The Whartons spent the correct seasons on Park Avenue and at Land's End, "an ugly wooden house" in Newport. It perched on a cliff overlooking the ocean, and for Edith, its saving grace was the windows looking "straight across to the west coast of Ireland." As she no longer liked Newport—now overrun by the invading plutocracy—the frustrated young wife must have spent hours gazing out those windows and wishing herself anywhere and anyone but where and who she was.

After a few years as a fashionable matron, Wharton grew bored with her life, and for liberation she turned to decorating, travel and ultimately writing. The last was a realm Teddy could not penetrate, and he made no secret of his befuddlement. Walking with Edith and a friend, he pointed at his wife and said, "Look at that waist! No one would ever guess that she had written a line of poetry in her life!"

The publication of her novels, short stories, poems and essays took Wharton into the intellectual world she craved. She forged friendships with Henry James, William Dean Howells, Vernon Lee, Paul Bourget, André Gide, Sinclair Lewis, Bernard Berenson, Aldous Huxley and Kenneth Clark. Her earnings gave her the financial independence to separate from Teddy, move to Paris in 1910 and divorce him in 1913. Wharton's extraordinary personal courage lies at the core of her finest work, for she was one of the few to escape the silken prison of her class.

Wharton was blessed with perfect pitch in analyzing the physical geography of domestic arrangements, and she had a photographic memory for any room or house she had ever seen. These gifts she mined assiduously: Environments are never neutral in her novels. Edmund Wilson once called Wharton the great "poet of interior decoration." How he meant this is unclear, but there is no denying her fixation on houses, the suitability of rooms within them, and their relation to character, behavior and values. Her novels bore punning titles like *The House of Mirth* and *Hudson River Bracketed*, and a short story is named "The Bolted Door." Her men and women "lived in a kind of hieroglyphic world, where the real thing was never said or done or even thought, but only represented by a set of arbitrary signs," but their residences and furnishings always gave away the truth. Interiors are metaphors revealing what otherwise is only vaguely intuited or suspected.

Wharton's courage lies at the core of her work, for she was one of the few to escape the silken prison of her class.

Wharton never tired of drawing analogies between architecture and inner being. That talent came early: At age four she noticed a resemblance between a "granitic" aunt and her manor—"an expensive but dour specimen of Hudson River Gothic." She unlocked the female experience in her story "The Fullness of Life," when she wrote, "a woman's nature is like a great house full of rooms: there is the hall, through which everyone passes in going in and out; the drawing room, where one receives formal visits; the sitting room, where the members of the family come and go as they list; but beyond that . . . are other rooms, the handles of whose doors are never turned; no one knows the way to them, no one knows whither they lead; and in the innermost room, the holy of holies, the soul sits alone and waits for a footstep that never comes."

Houses also stand for continuity, identity and the preservation of order. A "slowly accumulated past" is compared to an "old house stored with visual memories," and in *The Custom of the Country*, the voracious Undine Spragg is denounced because she has forgotten "the very house you were born in. . . . you come from hotels as big as towns, and from towns as flimsy as paper . . . and the buildings are demolished before they're dry, and the people are as proud of changing as we are of holding to what we have." In the same novel, "society was really just like the houses it lived in: a muddle of misapplied ornament over a thin steel shell of utility. The steel shell was built up in Wall Street, the social trimmings were hastily added in Fifth Avenue; and the union between them was . . . monstrous and factitious."

This brilliantly textured surface allowed Wharton to probe social structure and social stricture. From the onset of *The House of Mirth* we know that Lily Bart will be a casualty of her world because she values taste over principles. She is too wedded to "the external finish of life." Lily's fall is mapped by her passage into succeedingly gilded houses, each less

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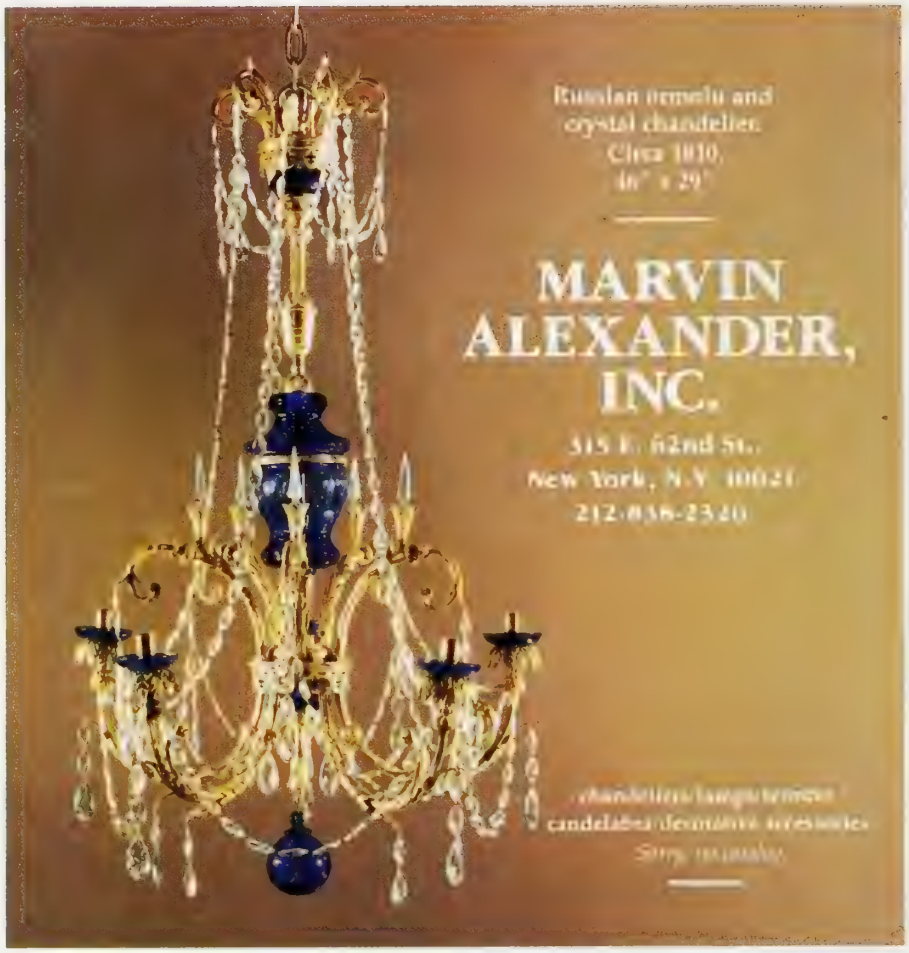


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On Her 125th Anniversary
continued from page 318

authentic than the last. She alights in the house of an eager arriviste, where "one had to touch the marble columns to learn they were not of cardboard, to seat one's self in one of the damask-and-gold arm-chairs to be sure it was not painted against the wall." Her backdrops blur into a sequence of garish façades, their disorder signaled by increasing decorative incoherence. The final scene takes place in an anonymous room of a boarding house.

France was Wharton's adopted country, and during World War I she worked heroically with the American Hostels for Refugees. *The Age of Innocence* ends in Paris, on the very street where she lived. By 1919 she had had enough of city life and yearned again for gardens and houses of her own.

Wharton bought two properties, marshaling her "irresistible tendency to improve and organize." In winter she lived at Sainte Claire du Vieux Château, a former medieval convent overlooking the town of Hyères. The rest of the year she was at home at the Pavillon Colombe in Saint-Brice-sous-Forêt, a village north of Paris. Sainte Claire was known for its terraced views of the Mediterranean, Pavillon Colombe for its gardens—but no matter where she was, Wharton's routine varied little. She worked in her bedroom until noon. She emerged for a lavish lunch or picnic followed by a drive or walk in the country. She gardened or rested before dinner and ended her day in the library browsing through her beloved books.

In this happy solitude, spiced by visits from friends and leisurely journeys, Wharton built a rewarding life for herself. Shortly before her death she could write to Bernard Berenson, "I wish I knew what people meant when they say they find 'emptiness' in this wonderful adventure of living, which seems to me to pile up its glories like an horizon-wide sunset as the light declines. I'm afraid I'm an incorrigible life-lover, life-wonderer and adventurer."□



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Using Minerals in Interior Design

By Joan Chatfield-Taylor



PETER VITALE

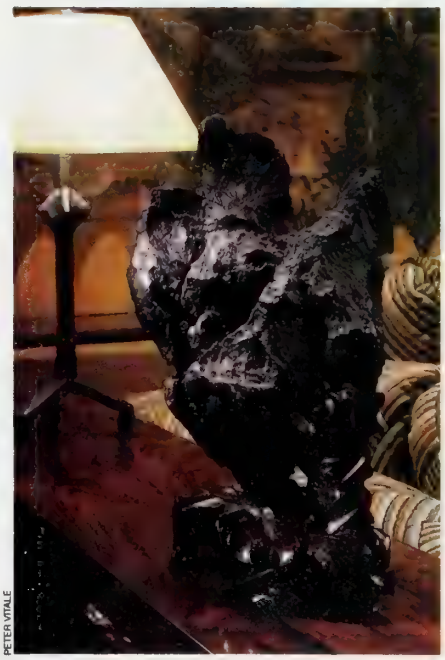
THE ANCIENT GREEKS called rock crystal "frozen light," and the Romans drank from amethyst chalices because they believed the purple stone protected them from drunkenness. In Japanese legend, small crystals represented the breath of the White Dragon. Apache shamans were said to use crystals to induce visions, and the Cherokees to carry fetishes carved of quartz.

Centuries later, natural crystals retain their power to mesmerize us. Even in an age of technology, we continue to associate them with magical and spiritual powers. Bookstore shelves are lined with titles like *Crystal Enlightenment* and *Crystal Power*, and believers are crowding into mineral shows to buy them to use either as a focus for meditation or as an active healing device.

Crystals are also more popular than ever with interior designers, who praise their beauty and respond to the idea of an object that also may have a spiritual aspect.

Beautiful and mysterious, crystals are becoming a common component of modern interior design. LEFT: "They spell magic," says Juan Pablo Molyneux, who uses them frequently. Here he combines Brazilian crystals—cut from a single specimen—with a 17th-century Flemish tapestry.

BELOW LEFT: Along with crystals, Jay Spectre responds to Chinese "spirit stones," which echo the configurations of mountain ranges. BELOW: A collection of crystallized minerals enhances Sam Botero's residence in New York. "They are sculptures made by nature," he remarks.



PETER VITALE



BILLY CUNNINGHAM

continued on page 328

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Using Minerals in Interior Design
continued from page 324

"I love them," says New York interior designer Sam Botero. "They're wonderful to have around, both from the aesthetic point of view and from the point of view of their energy. I believe in them—tremendously. Today you have all sorts of people talking about crystals. Some of them appreciate crystals only on an aesthetic level; some go further than that."

"Crystals are the physical manifestation of a spiritual concept. They're a tool to help us start listening to our hearts," says Dallas designer and crystal importer Stephen Stefanou. When Caroline Hunt celebrated the opening of the Crescent Court, her luxury hotel in Dallas, Stefanou provided glittering chunks of natural crystal for the centerpieces. The result, he says, was "a great party, because the crystals intensified the energy in the room."

Crystals are not the only minerals considered sacred or magical. Jay Spectre prefers the curiously shaped rocks the Chinese call "spirit stones." Found in certain caves and riverbeds in China, they often have holes created by wind and water. Spectre says, "The spirit stones have a life of their own, a rhythm, a beat that is almost human. With the spiritual and moral chaos in the world, we need anything we can cling to that gives us security. If wearing an amethyst does it, I'm all for it."

Richard Berger of New York's Crystal Resources notes, "In the last three years there's been a tremendous upsurge in the use of crystals by corporations." A three-foot amethyst geode decorates the office of Dreyfus chairman Howard Stein, while Alan Talansky, president of First Atlantic Investment, has a weighty rock crystal in his office.

Los Angeles designer Mimi London says that she supplies many crystals to hotels, "because they don't require a background in art to appreciate. Crystals are so dazzling that anyone can relate to them."

New York designer Juan Montoya says, "I started using crystals about five years ago, and I've been utilizing increasingly large ones ever since." For a Long Island client, he created a fountain in which the water sparkles over a mammoth piece of rock crystal.

While the big, unpolished specimens are the most spectacular, smaller carved and polished pieces are also popular. Crystal balls, obelisks and pyramids sparkle in the houses of people who simply like the way they look, or believe the stones carry a special kind of spiritual energy.

For some designers, using crystals is a relatively recent development. For others, crystals are nothing new, and they often credit the influence of the late Michael Taylor, who loved natural objects and used them boldly in his work.



JOHN WADSWORTH

LEFT: Crystal importer and Dallas interior designer Stephen Stefanou juxtaposes a natural quartz-crystal cluster and assorted polished crystals with a Thai "spirit house." The painting is *Chinese New Year* by Ollor.

BELOW: "I've had this superb piece of Brazilian rutilated quartz—distinguished by its amber color—for many years," says Mimi London, who displays it with a Sumatran deer sculpture in her Los Angeles house.



DAVID ZANZINGER

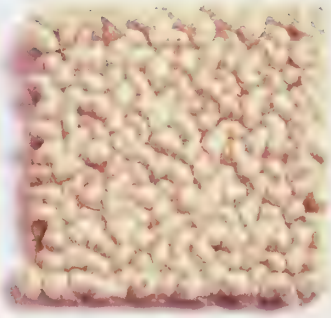
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Using Minerals in Interior Design
continued from page 328

"Let's face it, we've all been influenced by our friend Michael," says Los Angeles designer Val Arnold, who has giant chunks of topaz glowing in front of his own fireplace. "In a contemporary setting I like them polished," he says. "In a rustic setting I leave them natural."

Sally Sirkin Lewis, another Los Angeles designer, says, "I find I can use them on every job I do. They mix beautifully with all styles—from Chinese porcelain to contemporary furniture. I recently used a piece of crystal in a window of a beach house since it didn't block the view."

New York designer Arthur E. Smith recalls that rock crystal has long been popular in Europe, particularly in the 1920s and 1930s, when it was favored by style setters like Coco Chanel. Syrie Maugham liked to create a cooling effect in summer by putting huge hunks of rock crystal in empty fireplaces. Jean-Michel Frank created lamps of crystal hollowed out to make space for a bulb.

Crystals can be as bold as an amethyst geode big enough to stand in, or as delicate as a tiny obelisk made of phantom crystal, a clear rock crystal with an internal cloud of opaque particles that echoes the mineral in form. Whatever the size, each piece of crystal diffuses and attracts light in its own way.

Some primitive peoples believed that crystal was ice compressed underneath the weight of the earth. The truth is no less lovely and astonishing: Like other crystals, quartz crystal grows, infinitesimally slowly, beneath the earth, its internal atomic structure always expressing itself in the same arrangement of faces. A rock crystal the size of a finger may have taken a hundred thousand years to form; one two feet long is probably millions of years old.

Although many of the earth's three thousand mineral species crystallize, quartz crystals are among the most attractive, and since quartz is the most common mineral in the earth's crust, its crystals are found worldwide.

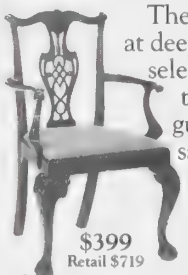
Because of their growing popularity, crystals have soared in price in the last few years. While small specimens can still be obtained for less than a hundred dollars, large pieces may cost thousands, depending on their size, beauty and clarity. Importers make frequent visits to crystal mines, especially those in Brazil and Arkansas, to obtain the showiest pieces as miners dig them from the ground.

Of course, some designers scoff at the idea of crystals as powerful, magical objects. "I wish it were true, but I don't believe it," says Fort Worth designer Joe Minton. Minton would not argue, however, with the power of crystals to fascinate people; after he installed some geodes in the Midland, Texas, offices of oilman Perkins Sams, Sams became so interested that he went on to acquire one of the world's largest mineral collections, now on display in Houston.

Juan Pablo Molyneux remembers being fascinated by the rock crystal chandelier in his grandparents' house in Chile and has always used minerals in his work. "They look magical, and that's why I'm interested. They're more than just objects. They say things."□


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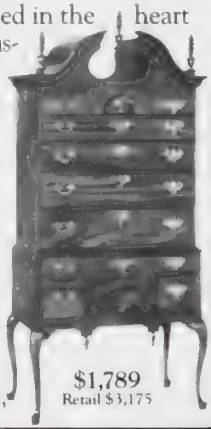
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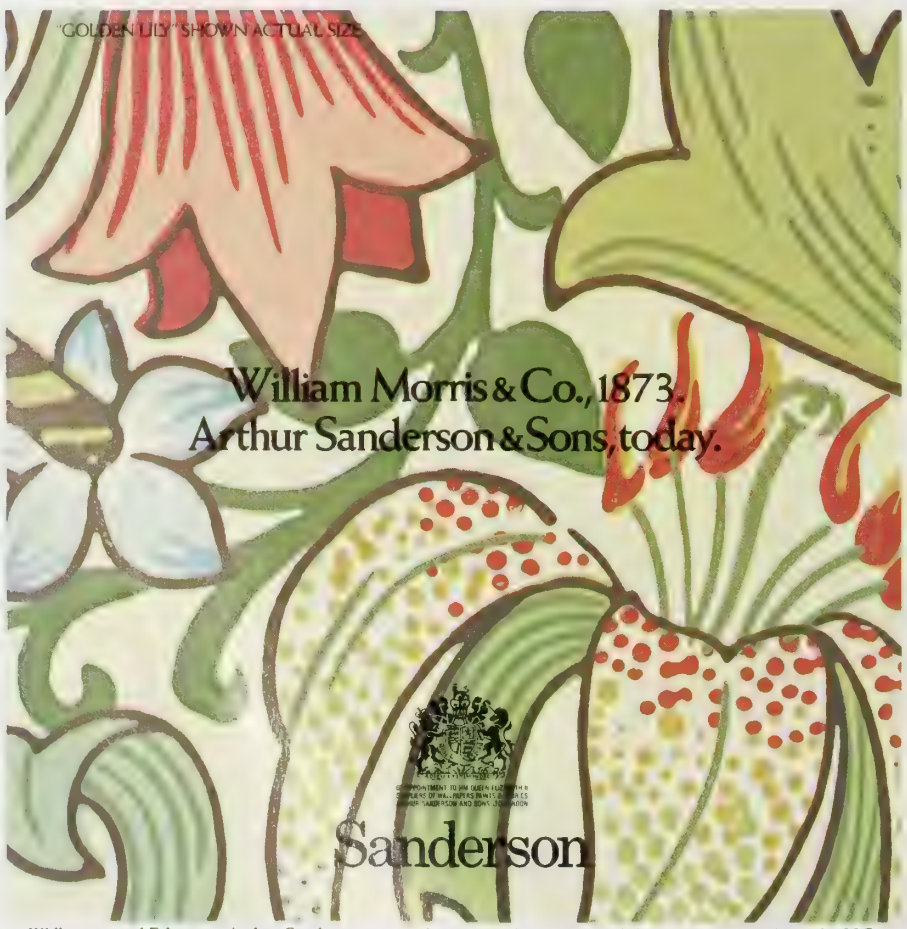
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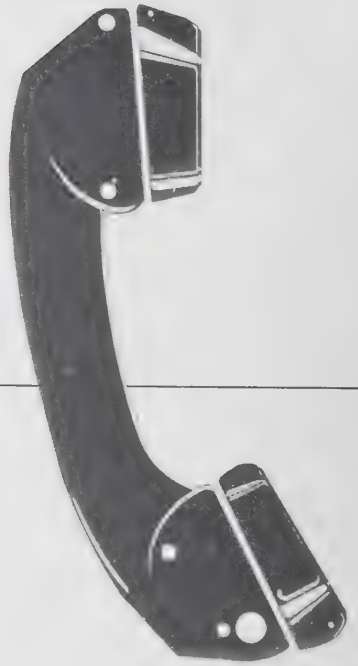
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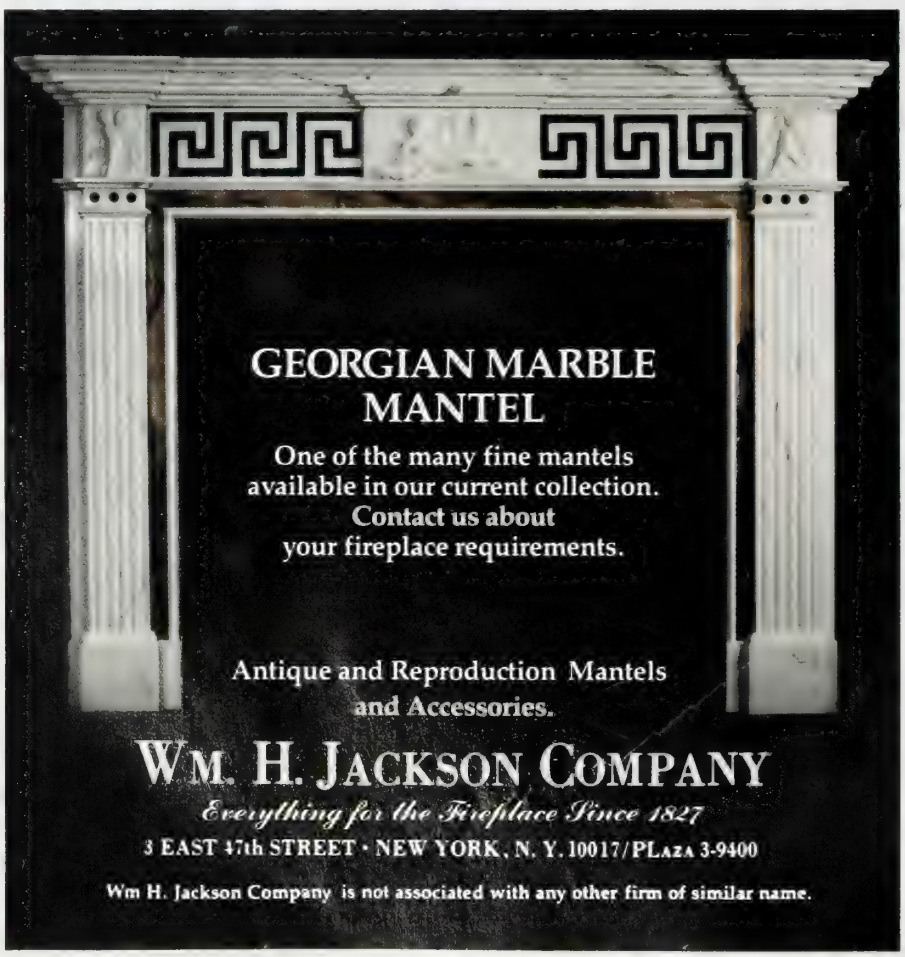
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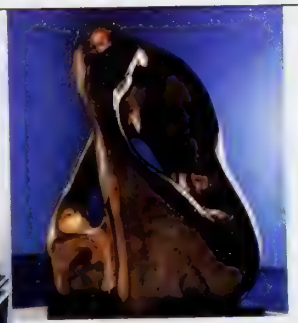
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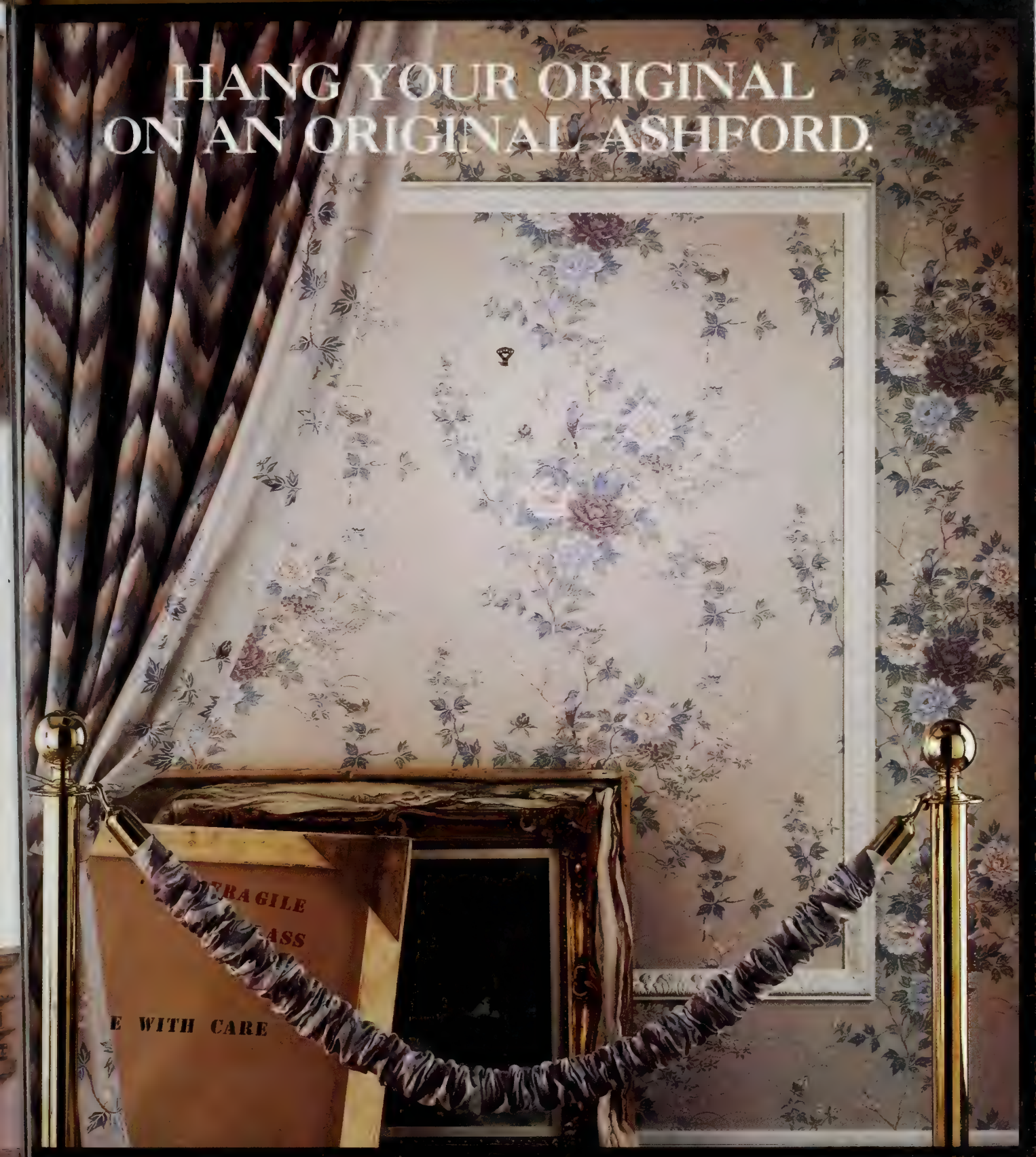
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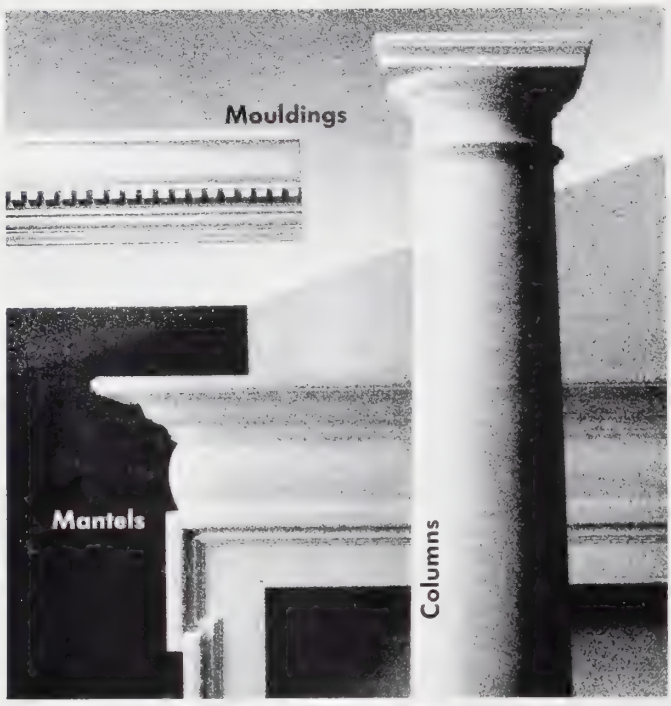
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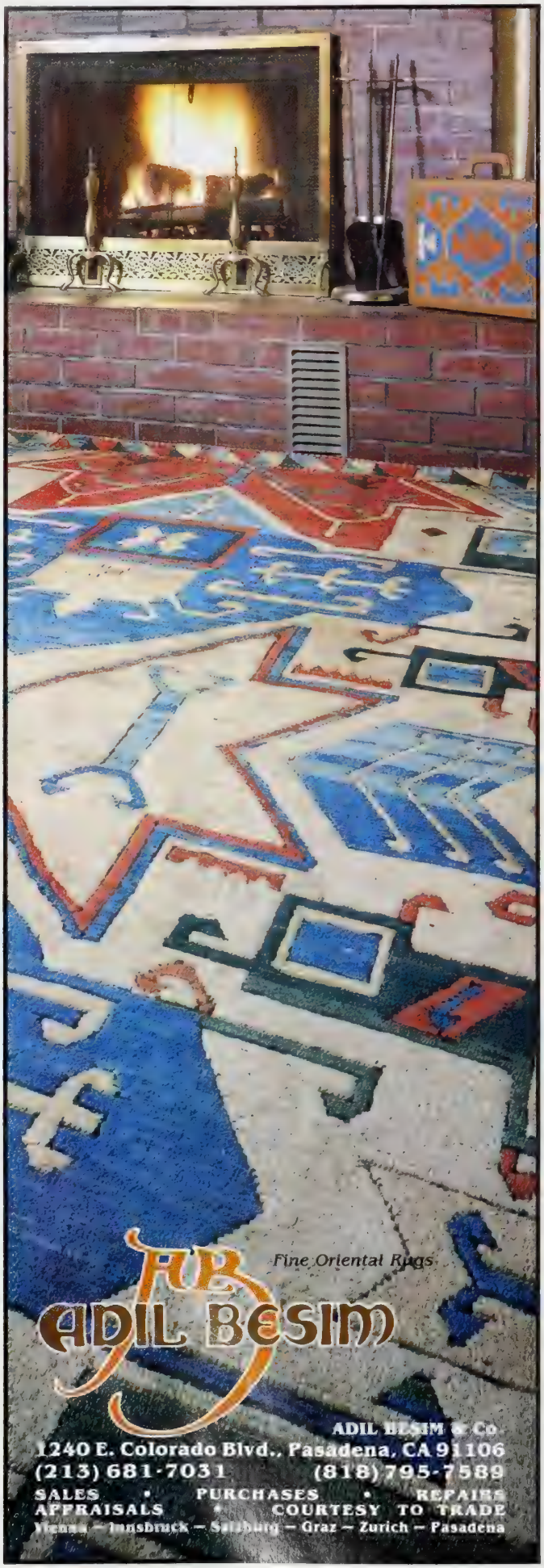
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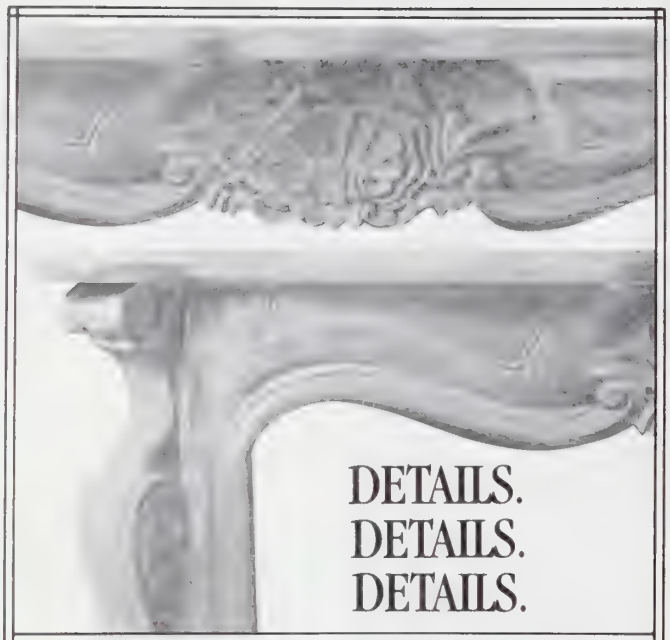
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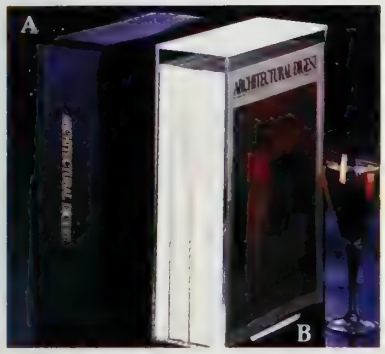
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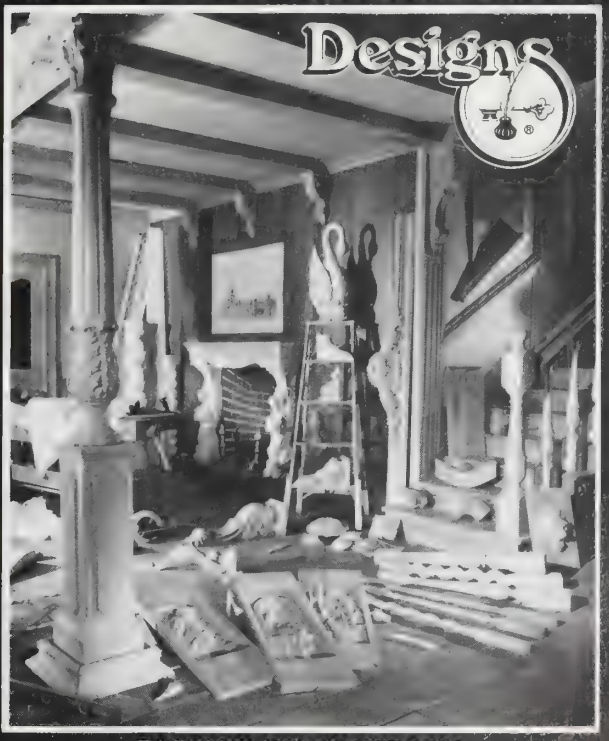
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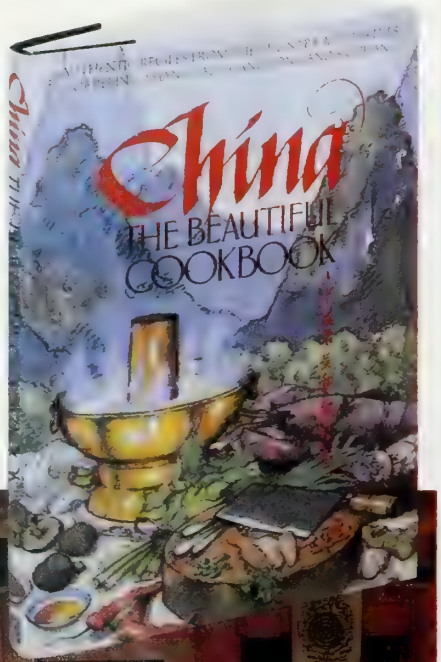
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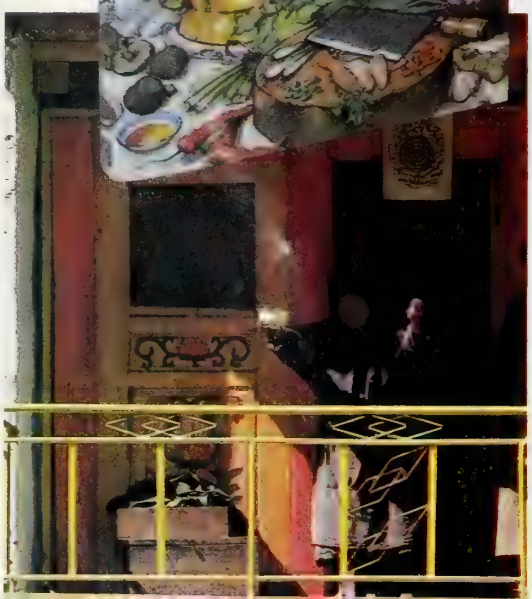


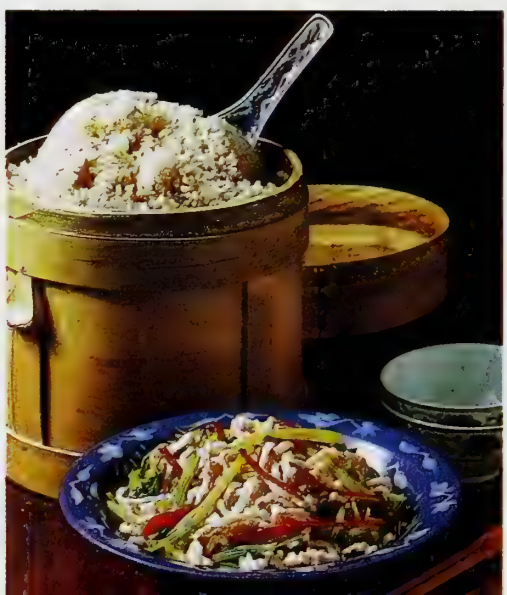
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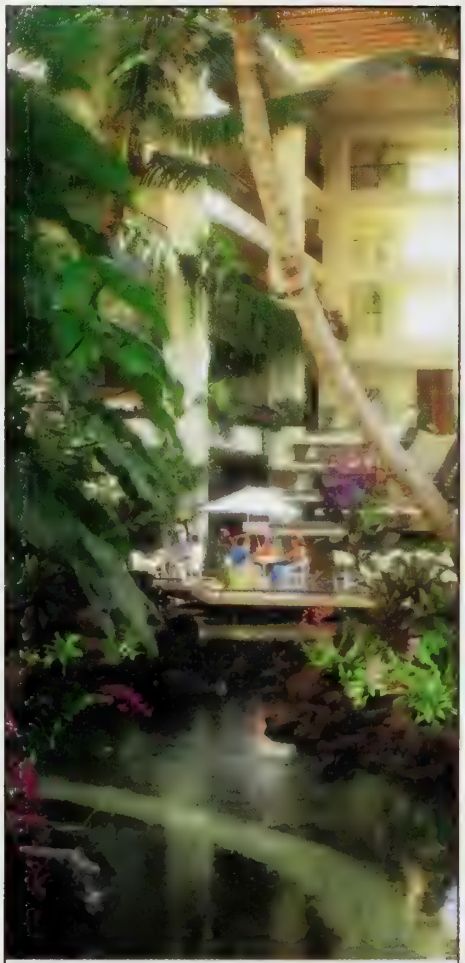
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Thank you very much for including my Mathews painted box in your recent article "Paintings from the Arts and Crafts Period" (July 1987). If you've received one-tenth of the response that I have, you know what a smashing success the feature was. For an article such as this to appear in a magazine as important as *Architectural Digest* is a tremendous shot in the arm for the Arts and Crafts. Your exposure of this work is the first of its kind and has long been awaited by collectors and dealers alike.

D. J. Puffert
Sausalito, California

As a native of New Mexico and a longtime reader of *Architectural Digest*, I always enjoy your features that touch on southwestern art and design. Roger Morris's article on Antoine Predock (August 1987) was especially satisfying, for Predock's dramatically contemporary architecture echoes both its natural surroundings and the building traditions of the Southwest. My only disappointment was the way the owners chose to decorate the house. The furnishings seem out of sync with the setting, and perhaps more appropriate for a house in the owners' native Louisiana.

Clare Wald
San Diego, California

Russell Lynes's "Ghosts of Sculpture Past" (August 1987) did indeed raise ghosts. It recalled a 1975 visit to the Pushkin Museum in Moscow, where we encountered a two-headed capital from Persepolis, a room full of Michelangelos, the Baptistery doors of Florence and even some of the Elgin Marbles, to name just a few of the casts on display. We were told that the collection had been assembled as a teaching device for art students.

Dora Sunderland
Blue Bell, Pennsylvania

Catherine Styles-McLeod's article on nineteenth-century restorer/architect Eugène Viollet-le-Duc (August 1987) was enlightening and brought back memories of my days as an undergraduate. I first heard of Viollet-le-Duc in an art-history survey course during our discussions on Gothic architecture. But due to the vast amount of material covered, we barely touched on this architect's work. Your feature expressed the full scope of Viollet-le-Duc's prodigious career and offered insights into his personal life that I was unaware of.

Edie Simms
Cincinnati, Ohio

As one who is closely involved with writing and does quite a bit of traveling, I read with particular interest the recent article "Travel Books of the 19th Century" (August 1987). The author, John Julius Norwich, does a very good and entertaining job of taking the reader through the long, winding history of travel writing, which is fast becoming a lost art. But perhaps there is reason to be sanguine, at least to a degree, about the future of this genre. Even in this era of hustle and bustle and credit-card toters, there may still be some among us imbued with the "traveling spirit" that characterized our forebears.

Leo Uzych
Wallingford, Pennsylvania

I usually don't read your Visits features, as they focus on celebrities of little interest to me. However, this month (August 1987) I was pleasantly surprised by your feature on James Baldwin. Baldwin's description of his personal journey to his life at the farmhouse near Saint-Paul-de-Vence made a very interesting article. I hope you'll continue to surprise me with features such as this one.

Alissa M. Johnson
New York, New York



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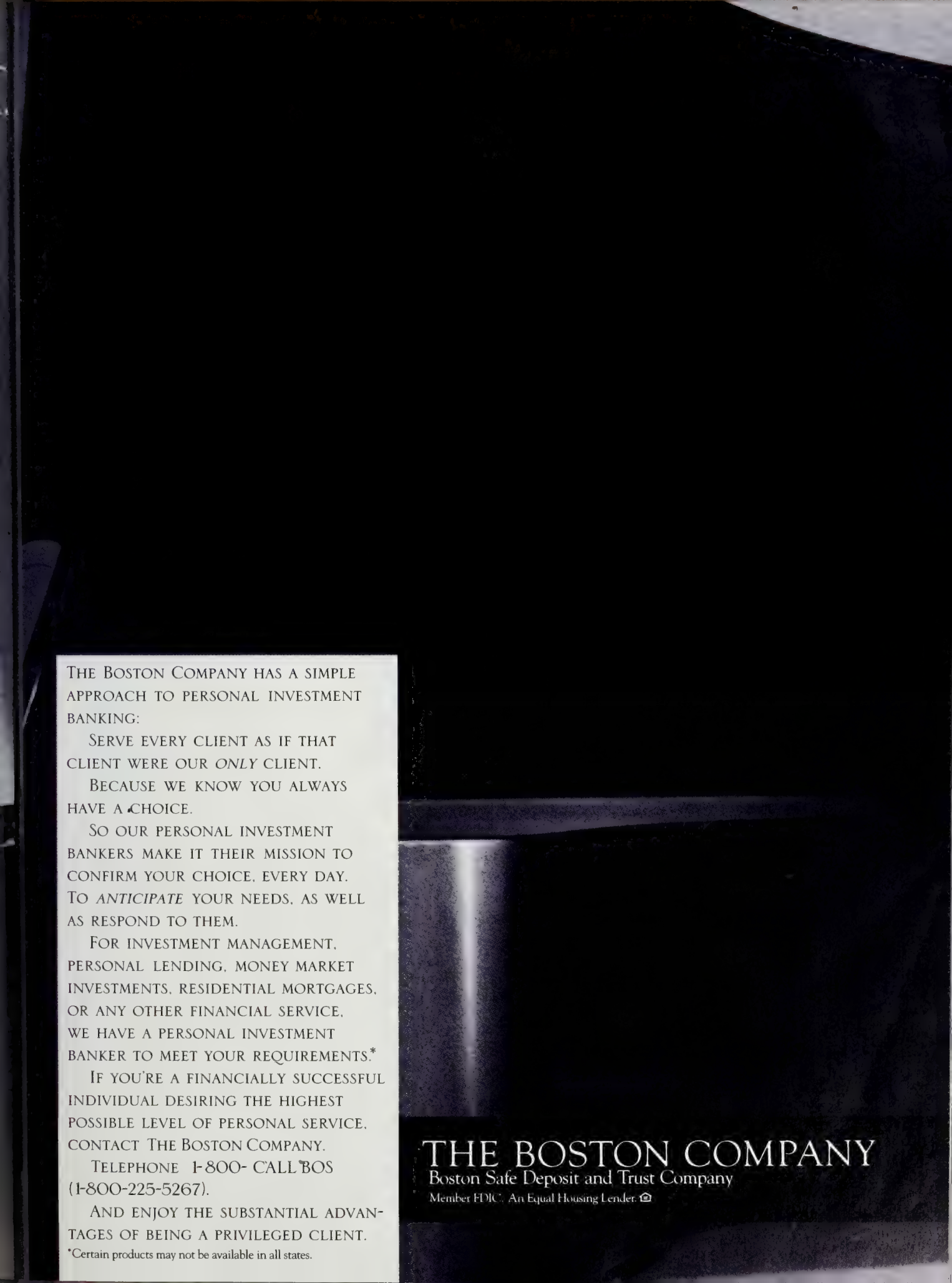
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PEOPLE ARE THE ISSUE



JOHN BRYSON

In 1974, over lunch in New York, I asked Russell Lynes if he would be willing to write a short piece for Architectural Digest. He was, and for the next thirteen years his column, "Russell Lynes Observes," probed, poked, tweaked and illuminated our cultural landscape with unparalleled brilliance, wit and style. Though his subjects ranged from architecture, art and photography to society, manners and taste, his true subject has always been the human spirit and the adventure of the intellect. It is an adventure that we have been privileged to share in, and proud to bring to our readers. But good things, it seems, must end. This month marks the last time "Russell Lynes Observes" will appear in Architectural Digest, for he has decided to devote his time to books and to his many cultural commitments. It is our hope, however, that his byline will continue to appear in the magazine from time to time. In that first piece for us in 1974, he wrote, "The followers of fashion will always be the multitude, the possessors of style the fortunate few." Russell Lynes is indeed among the fortunate few, and I thank him for sharing his gifts so generously.

Paige Rense

Editor-in-Chief

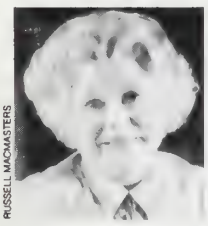


JAIME ARDILES ARCE

John C. Portman, Jr.

Achitecture:
John C. Portman, Jr.

"At Entelechy II, I created an environment in which I could focus on three things that are of the greatest importance to me: my family, my architecture and my art," says John C. Portman, Jr. On Georgia's Sea Island, he built a beach house for himself, his wife, Jan, and their six grown children, who visit often. Unlike its traditional neighbors, Entelechy II (from the Greek word for "potential realized") is a thoroughly modern mix of Portman-designed structure, furnishings and art. Next for the architect—renowned for his atrium hotels around the country—is The Portman, a luxury hotel in San Francisco. Its more traditional design includes brick cladding, arched windows and a lobby that acts as a formal living room—all to enhance Portman's unique, eye-dazzling brand of hospitality. *See page 98.*



RUSSELL MACMASTERS

Virginia Milner

Rancho La Vista

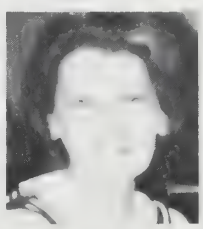
At Rancho La Vista, a Monterey-style estate set amid mountain ranges in California's Ojai Valley, Western art and sculpture blend perfectly with their surroundings. For Virginia Milner, who furnished the house herself, her interests in collecting have led to groupings of colorful Hopi kachinas, soapstone carvings and American Indian blankets. It is fitting, perhaps, that her passion for Western art began with a single bronze by Frederic Remington purchased nearly forty years ago. For it was Remington who, returning from a trip, reported that "everything in the West is life, and you want life in art. There is a freedom about the West that is inspiring: it is still comparatively new, invigorating." It is also the spirit of Rancho La Vista. *See page 112.*



Jay Spectre

Frames of Reference

"I think the acid test for a designer is whether he gets invited back for a second project. I must have passed it, because I'm now working on the client's summer residence in the Hamptons," says Jay Spectre, a man who often gets invited back by his clients. Not just for new projects, but also as a friend. "I think you tend to attract people with whom you have something in common," he adds. "And I find that the people I work for are surprisingly similar. Whether they are in Chicago or Mexico City, they seem to occupy approximately the same place in the local power structure, have the same interests. One of which is anonymity, I might add. I call them my 'silent celebrities.' " *See page 120.*



Polly Henry New

Wyck Hill House

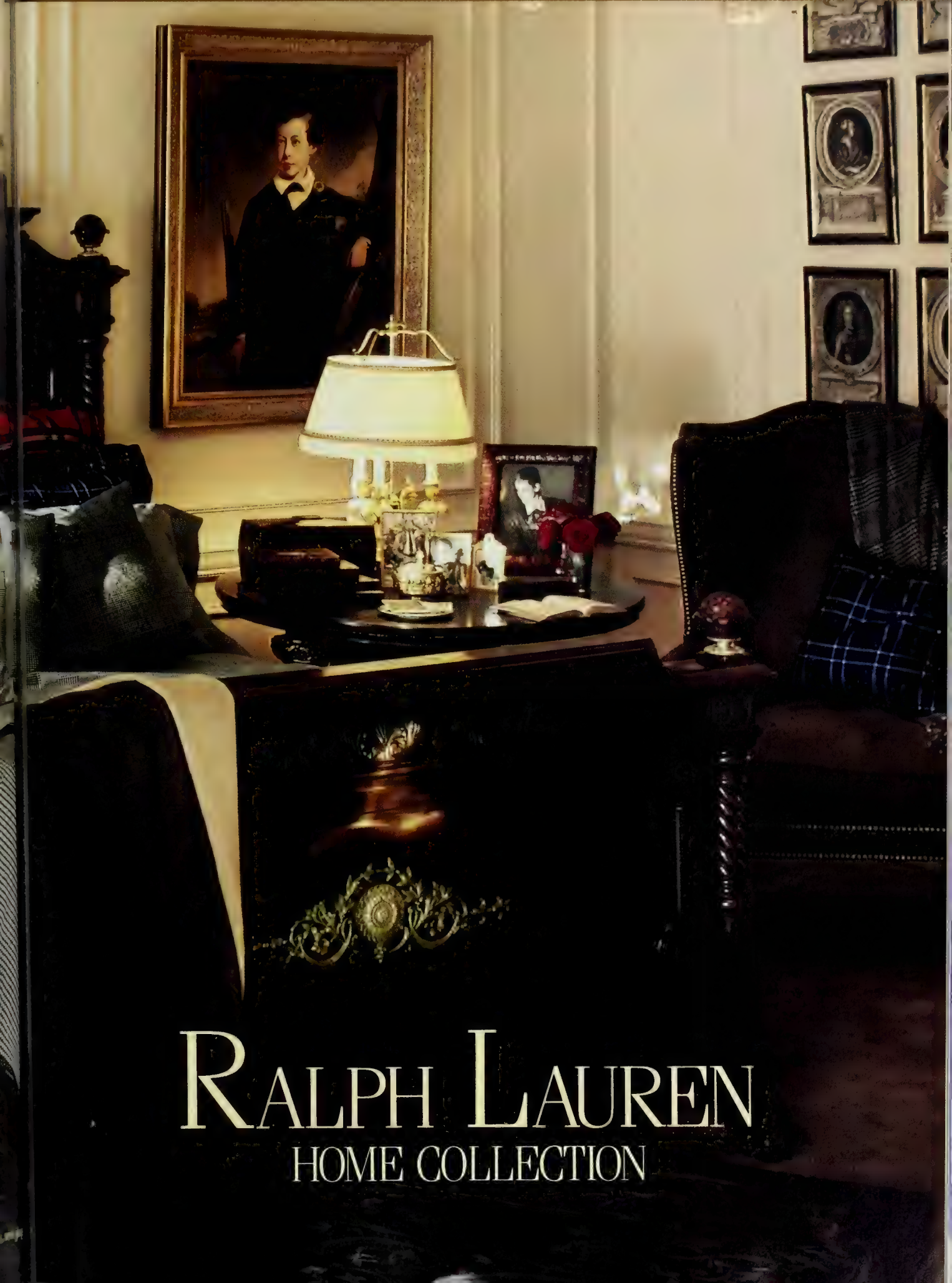
When Polly Henry New and Juanita Wentz Hughes came upon Wyck Hill House some three years ago, the Cotswolds manor was being run as a modest inn. "We had been looking for a house to convert into a small hotel," says Mrs. New, "and Wyck Hill seemed perfect." The two Texas na-

continued on page 18


RALPH LAUREN
FURNITURE COLLECTION



For store listings, see page


RALPH LAUREN
HOME COLLECTION

continued from page 14



Juanita Wentz Hughes

tives, along with another partner, lost no time in acquiring the estate and transforming it into their ideal. The house—which had had multiple owners and uses since it was built in the mid-eighteenth century—did require extensive alterations. For instance, relates Mrs. New, all the ceilings in the baths had been painted black. "Someone told a former owner it would make the rooms seem larger," she says, laughing. All such decorating tricks have since been banished, and Wyck Hill House is at last fulfilling its destiny as a warm and welcoming country haven. *See page 128.*



PETER VITALE

Judith Green



PETER VITALE

Ann Downey

Inside Stories

When novelist Judith Green wanted to move from her Westchester estate to Manhattan, she chose a 1930s apartment on Park Avenue. However, it required a great deal of work. "There were holes in the walls everywhere, no real kitchen, and when the electrician put his hand in the wall, wires crumbled," recalls Mrs. Green. "The apartment hadn't been touched in fifty years," adds Ann Downey, the designer who helped with the transformation. "When we started this project, I knew what my primary concern would be," continues the novelist, whose latest book is *Sometimes Paradise*. "My children wanted it to look as much like a country house as possible, but I didn't want it to look like a clubhouse, either. I'm happy to say that we've achieved exactly the scenario I had in mind." *See page 134.*



Rosalie Segal



Joseph Segal

Gardens: Levels of Beauty

The concept of a garden as a series of rooms is not a new one. But when the "rooms" are literally upstairs and downstairs, connected by curving flower-decked stairways, the result is a horticultural structure of startling beauty. The varying levels of the landscape at Joseph and Rosalie Segal's Vancouver residence have been dramatically exploited by the artistry of the late Raoul Robillard, a noted British Columbia landscape architect. Particularly striking is the waterfall, which plunges twenty-five feet in three stages. It is an endless source of relaxation, drowning out the noises and pressures of daily life. And should the sound of rushing water overpower, it is a simple matter to flick a switch and reduce the cascade to a gentle flow. *See page 152.*



BILL HENNIGAR

Dinah Shore

Architectural Digest Visits: Dinah Shore

The Dinah Shore Cookbook, published in 1983, may have been a big success, but not without its price. "Friends and neighbors volunteered to be guinea pigs—and pigs we were," Dinah Shore recalls. "At one testing we might sample three or four pâtés, three kinds of fried chicken, four Mexican entrées, a few salads and, oh, the number of desserts! I gained twelve pounds in the process." Her Malibu beach house was specifically designed by Val Arnold for entertaining on any scale, and Dinah Shore makes the most of it. "When the house looks good and I feel great," she says, "I'd much rather throw a lot of parties in a row than a few isolated ones every now and then." *See page 158.*



ALICE SPRINGS

Andrée Putman

The St. James's Club

Designer Andrée Putman is known both for her interiors and for reproductions of some of this century's most innovative furniture. But whatever the project, she revels in the unexpected. Although she once professed to have no interest in nostalgia—preferring "things that do not age"—she nevertheless applied "a large dose of nostalgia" to her redesign of a Paris *hôtel particulier*–turned–orphanage that would become an English-style private club, the St. James's. Her versatility also showed when she designed a vintage-car exhibition near Versailles, which she calls "my homage to Enzo Ferrari. Since cars are toys for adults, I scattered them across the lawns attached to colorful hot-air balloons. The results were striking yet playful." The atmosphere at the St. James's may not be playful, exactly, but it's much less formal than most English clubs. "Women are welcome," says vice-president Jane Eland. "There are no misogynists here." *See page 164.*



DANIEL H. MINASSIAN

Count Lennart Bernadotte

Profiles: Count and Countess Lennart Bernadotte

In addition to having restored his famous Mainau gardens, Count Lennart Bernadotte is an accomplished macrophotographer. "Because I had the world of flowers and trees around me permanently, I wanted to look at them a little more closely," he explains. "It

continued on page 22

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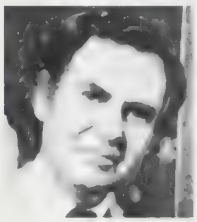
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DANIEL H. MINASSIAN

Countess Sonja Bernadotte

was fascinating to try to penetrate their mystery." His macrophotographs have caused consternation among several professional botanists, says Bernadotte, because they can't account for many of the details. And though he has degrees in agriculture and forestry, he remains unperturbed. "We will never be able to find ultimate explanations for the mysteries of nature," he says. "What we *are* able to do is conserve, admire and enjoy them. After all, we ourselves are part of nature." *See page 174.*



Leonard Stanley

An Aesthetic Concern

When Walter and Helga Oppenheimer wanted to design their Los Angeles apartment, they called on Leonard Stanley, a longtime friend. "Some people think it's difficult to work for friends," says Stanley, "but I find it's actually much easier. And in this case, thirty years after our first job, I knew exactly what they'd want." This easy collaboration resulted in a streamlined backdrop for the Oppenheimers' modern art collection. Their enjoyment of art is closely woven into their professional lives as well. Mrs. Oppenheimer, a fashion designer known as Helga, once filmed her collection at the Los Angeles County Museum of Art. "We color-coordinated the dresses on four models with particular paintings," she recalls. "Walter was the film's commentator. I'm proudest to say that the clothes look timeless; you could wear them today." *See page 180.*



JAIME ARDILES ARCE

Michael de Santis

Formal Details

"It took us two and a half years to find the perfect apartment," says Donald Carter of the Manhattan residence he shares with his wife, Jennifer, and their two children. "We fell in love with the building while visiting a friend, then called the real estate agent and asked him to let us know if anything became available—and three years ago he did." The Carters were just as determined in their choice of Michael de Santis, and, fortunately, he became available more quickly than the apartment had. The couple felt an immediate rapport with him, noting that he listens as well as presents imaginative ideas. "My philosophy is simple," adds de Santis. "I give the clients what they want, without sacrificing my own aesthetic." *See page 186.*□



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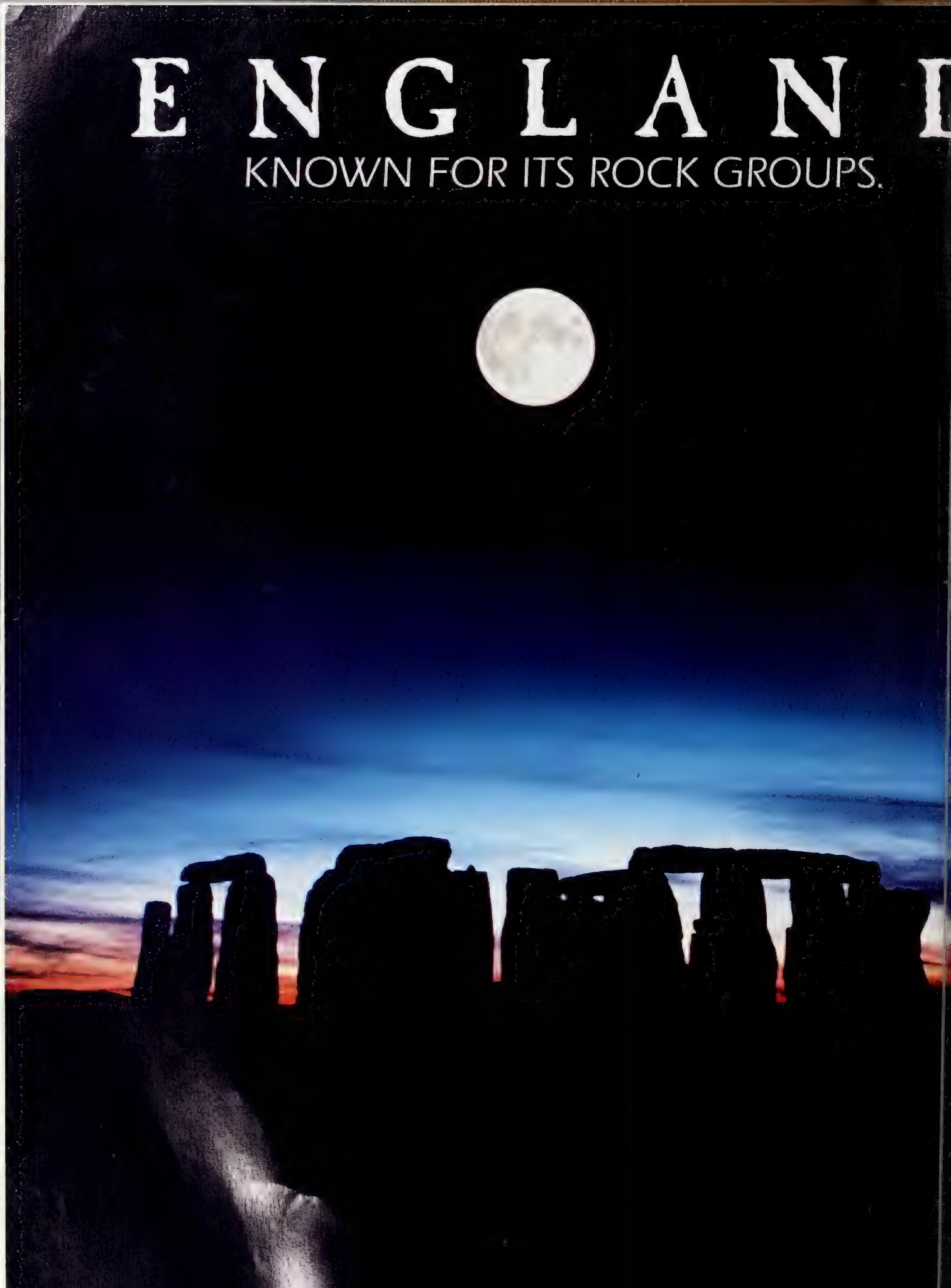
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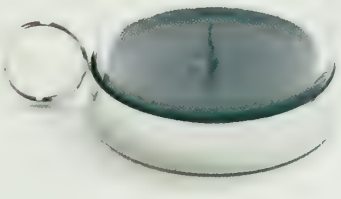


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GAY TALESE

Chronicles of a New York Brownstone

Part Two

Continuing the history of his 1871 New York residence, Gay Talese unveils more of its past and describes the ingenious construction that allows him to escape his premises without leaving them.

ON THE BROWNSTONE'S ground level, or actually a few steps below it, was the office of two internists, Doctors Goodfriend and Solomon, who were visited by such patients as the conductor Leonard Bernstein and the novelist Mario Puzo, by Jackie Robinson in his post-Dodger days and by Gloria Steinem in her pre-feminist days. Above the doctors' office, reached by a side staircase, was the parlor floor that had once thrived as a speakeasy but now was the residence of a fashion model named Hope Bryce, a brunette divorcée who shared her space with a blind poodle. Because of her pet's condition, Miss Bryce was careful not to alter the arrangement of her furniture.

Up the oval internal staircase were two single-room apartments: the front one occupied by a young married couple (he a stockbroker, she a schoolteacher in early pregnancy); the rear one lived in by a tall, tweedy, prematurely graying spinster, Miss Livingston, who worked in a bank and kept a small terrier.

Above the third-floor apartments occupied by Nan and myself—and Mrs. Salzedo-Gramm—were the top-floor dwellings. At one end lived Miss Muriel Mack, a longtime tenant who was sometimes overheard complaining to a handyman (on those rare occasions when she could find one) that the building's water pressure was so low that the top-floor taps were reduced to a trickle.

If no protesting was heard from the other fourth-floor tenant, Miss Cartwright, it was possibly because, as an airline stewardess, she was infrequently at home—a fact evidenced by her invariably overstuffed mailbox in the vestibule, which mostly contained unpaid bills filled with warning notices.

One morning during our second year in the building, Nan and I were awakened by the smell of smoke floating down into the hall from the fourth floor. After an ax-wielding superintendent, rushed over by the Park Avenue landlords, had smashed open Miss Cartwright's door, it was discovered that she had left earlier that morning with her toaster burning next to a now-blazing window curtain and a flaming kitchen table. Before the fire could be extinguished, half of her apartment was charred. When Miss Cartwright returned days later, she found among her stack of mail a notice of eviction.

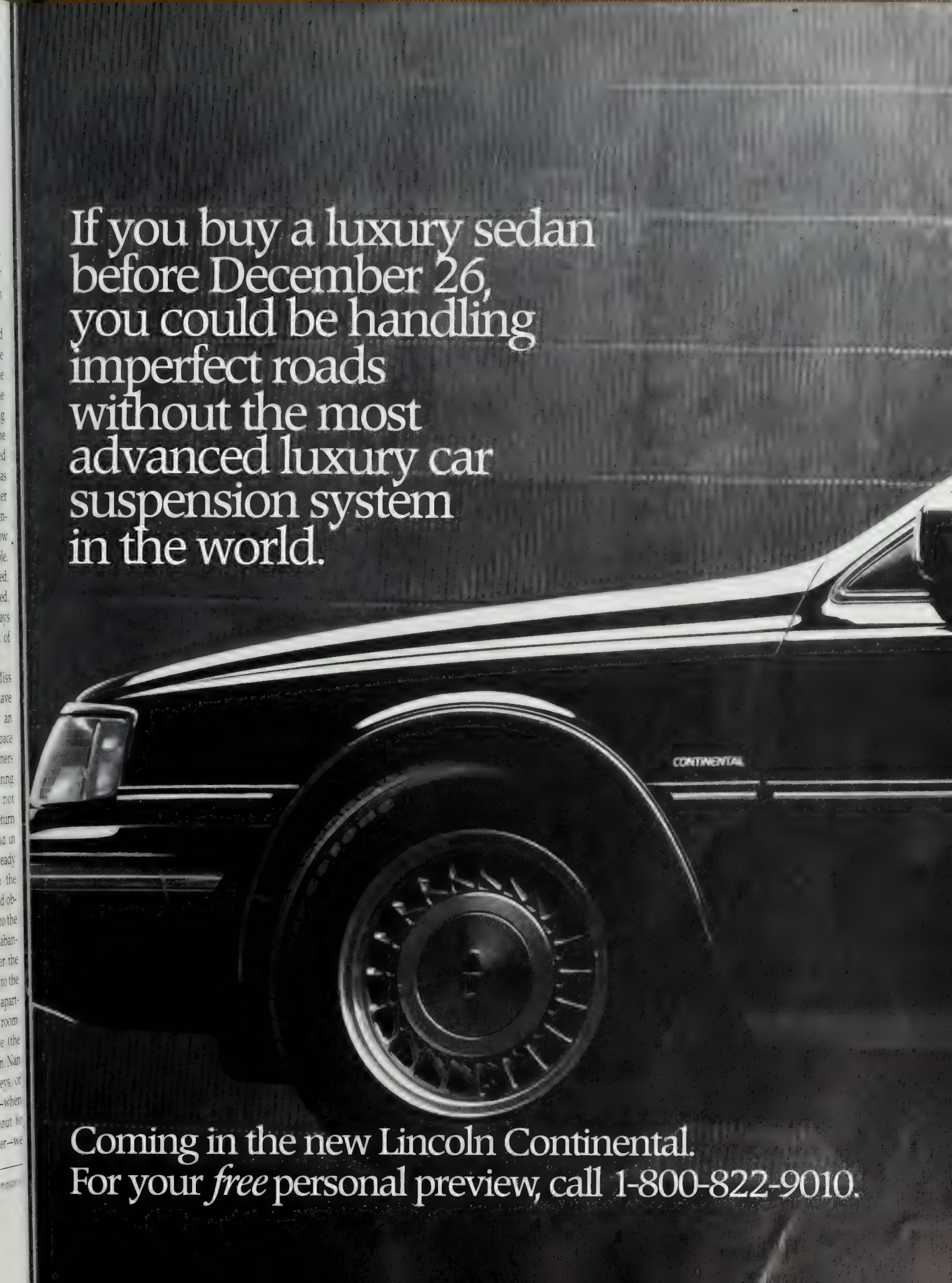
The vacancy created by Miss Cartwright's ill-fortune might have provided Nan and myself with an opportunity to rent additional space in the brownstone, but the owners determined that the cost of repairing the damaged apartment was not worth the limited financial return on rent-controlled premises. And in fact we had by this time already rented a second apartment in the building; we had applied for and obtained the $90-per-month lease to the second-floor front apartment abandoned by the couple who, after the birth of their child, had moved to the suburbs. We converted this apartment into a living-and-dining room, retaining the third-floor space (the ex-Dever suite) for our bedroom. Nan and I each had two sets of keys, of course; and two years later—when the fashion model moved out to marry director Otto Preminger—we



BILLY CUNNINGHAM

Fresh from the typewriter, pages of Gay Talese's new book—a saga of his life and heritage that delves deep into Italian history—"hang to dry" on a wall of his subterranean "bunker." There, since its creation two years ago, he has been able to write in solitude, blissfully free of unwanted intrusions.

continued on page 30


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Chronicles of a New York Brownstone
continued from page 28



An architectural section of the five-story Talese house shows the recently added "bunker," which is accessible only by a private stairway. Since the site precluded the use of heavy machinery, a crew of workmen using only hand tools unearthed a long-buried storage area beneath the house and skillfully transformed it into the author's sanctuary.

had three sets of keys, but insufficient funds to pay for the three apartments even though we had nonchalantly reassured the owners that we could.

So we took over the model's $230-per-month parlor floor as our expanded showplace and dining area; slept at night in the third-floor apartment (still $70 per month); and yielded our second-floor front apartment (at $100 per month) to writer William Styron, a Random House author who in the office one day had told my wife he was looking for a New York pied-à-terre that he could use for writing when he wished to be away from his home in Connecticut.

Although Nan was pleased to have Styron as a paying guest, she wanted the legal right to repossess the apartment in the event that if we had children in the future—and more money than we did at present—we might turn Styron's pied-à-terre into habitable space for a nursery and nanny.

But for the next two and a half years, the second-floor apartment in the front of the building was Styron's literary retreat in New York, and during that period he did much work on *The Confessions of Nat Turner*, which would win a Pulitzer Prize for fiction. In the evenings he would occasionally come down to join us for dinner with other friends, in the parlor-floor apartment, and it was our privilege to hear him read aloud from what, hours earlier, he had composed in his exquisitely clear penmanship across the lined pages of a long yellow pad.

When Styron and/or his wife, Rose, were not planning to be in New York for extended periods of time, they sometimes made the pied-à-terre available to a few of their many talented and interesting friends from other parts of the nation or from overseas. And a few of these friends, having duplicate keys fabricated at the local hardware store, would at times extend lodging privileges to *their* friends—meaning that one never knew what pleasant surprise might be encountered in the hallway or vestibule: Hollywood starlets, exiled Hungarian poets, such novelists as H. L. Humes and John Phillips Marquand, and, during one very long week, Philip Roth's estranged wife, Maggie, accompanied by her cat.

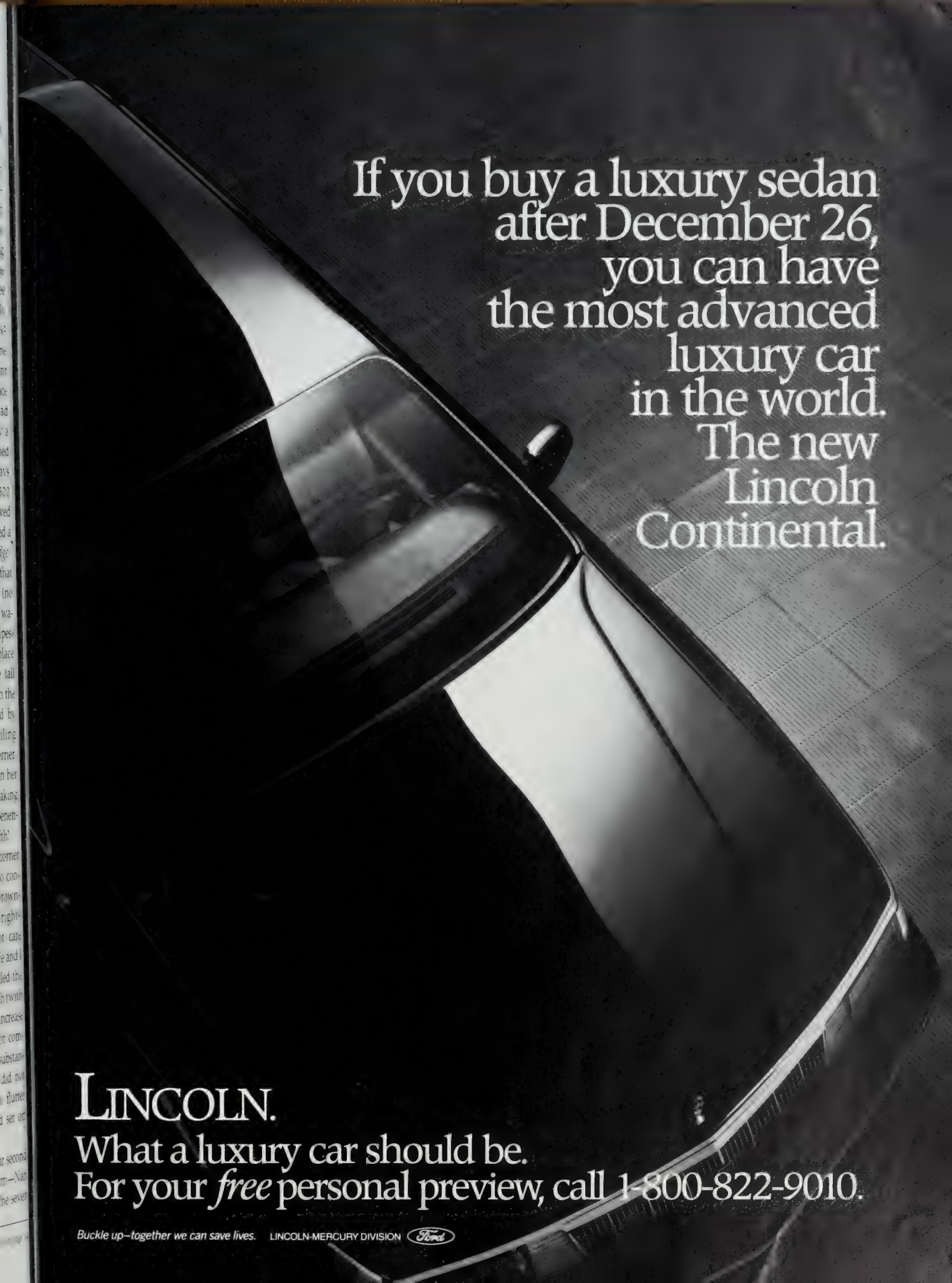
The cat was fine, but Maggie Roth was prone to losing her key while attending late-night parties—and then calling from phone booths after two A.M. asking to be let in, or inquiring about the welfare of her cat that she had forgotten to feed for two or three days in the Styrons' apartment. By 1964, however, as my wife was expecting our first child, and as the Styrons found a larger apartment elsewhere in Manhattan, the space where Styron's writing table had stood was ready to be occupied by a crib and an infant daughter named Pamela—an event accompanied days later, miraculously, by a $17,500 check that my agent had received from a film company that optioned a small book of mine called *The Bridge*.

It was around this time, too, that Miss Mack on the fourth floor (no longer able to abide the trickling water supply from the corroded pipes) vacated her $115-per-month place and moved to Florida; and the tall and dignified Miss Livingston on the second floor, perhaps dismayed by the disturbing effect our wailing daughter had on her restless terrier, abruptly terminated the lease on her $120-per-month apartment—making my wife and I the expeditious beneficiaries of a fourth key, then a fifth!

The landlords in the large corner building on Park Avenue, who continued to appreciate the old brownstone principally as an air-rights protector, apparently did not care how many apartments my wife and I possessed—as long as we mailed the checks in promptly each month (with a legally allowed 15 percent increase every two years) and did not complain excessively about the substandard living conditions, and did not allow our kitchen curtains to flutter above a burning toaster and set off another blaze.

And so by 1967—when our second daughter, Catherine, was born—Nan and I held leases on five of the seven

continued on page 34


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Chronicles of a New York Brownstone
continued from page 30

apartments in the building (all except for Mrs. Salzedo-Gramm's on the third floor, and the charcoaled memento of Miss Cartwright's on the fourth). Since we were struggling to meet the $635 total rental fees each month (with my wife's salary increases as a rising editor, I had forsaken the security of my job at the *Times* in 1965 to try my luck at writing books full time), we shifted things around within the building to make space available at cost to various friends and acquaintances for indefinite periods of time—e.g., to an attractive economist at CBS named Mary Schoonmaker, who was then dating my writer friend A. E. Hotchner; to former colleagues from the *Times*, such as David Halberstam, Henry Raymont and Lloyd Garrison; to Warren Hoge, then with the *New York Post;* and eventually to a *Times* copyboy, Stephen Daly, who said he needed a place to stay for two months but remained for three years.

In 1972, however, as New York building inspectors practically plastered the entire vestibule wall with dozens of violations stickers—and as I became fortunate enough to complete a few books that people were willing to buy—the owners voluntered to sell the brownstone to us at a bargain price if we would relieve them of the nuisance of maintaining it, and would also grant them continued control over its air rights.

The price was $175,000, but $50,000 of this could be retained by us to begin the overdue and expensive task of repairing the building and eliminating its violations. Agreeing to the terms, Nan and I became the first owner-occupants of the brownstone since Mrs. Josephine Van Boskerck's arrival in 1903; and by the spring of 1974, renovated and repainted, and devoid of lease-holding tenants, the old house once again became a one-family home—although the "family" now included, as a kind of musical grandmother to our daughters, Mrs. Salzedo-Gramm.

Since she was more than seventy years of age when we renovated the house, and too feeble to use the staircase, her groceries and mail were brought up to her apartment each day by our daughters, Pamela and Catherine, who often received, in addition to her thanks, a brief piano recital, a fanciful story, and the right to flip through her aging picture albums—which depicted not only her faithless but fascinating onetime husband, the great harpist Carlos Salzedo, but many of his renowned associates: Nijinsky and Stokowski, Kreisler and Toscanini, the latter being the Metropolitan Opera's conductor in 1913 when Salzedo was the solo harpist. She herself had toured briefly in Europe as a pianist and singer, and her father, Emil Gramm, also a pianist, had founded one of New York's first conservatories of music. But when I first became acquainted with her in the brownstone, decades after her performing career had ended, she was specializing in giving diction lessons in her apartment to opera singers and stage actors who sought refinement in pronouncing the languages she had mastered, which included Italian, French and German as well as English. The diverse clientele that visited her ranged from leading Metropolitan sopranos to the radio actress Virginia Payne of *Ma Perkins* fame.

Following Mrs. Salzedo-Gramm's death in the mid-1970s (she willed her piano to our daughters), we have maintained her quarters as a music chamber and, on certain occasions, as an honored guest's room. We have never gotten around to disconnecting her telephone (she is still listed in the directory); and each day we dutifully discard her junk mail along with our own, although her mail seems to be a bit more musically oriented.

In very recent years, as the sound of Mrs. Salzedo-Gramm's piano has been replaced by the stereophonic pandemonium of our daughters' rock 'n' roll records—and as the down-

continued on page 36

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Chronicles of a New York Brownstone
continued from page 34

stairs bell rings incessantly with young schoolmates and grocery boys; with earringed messengers without pencils bearing registered manuscripts sent by my wife from her office to be read later at night; and with patients who have come to the wrong door in search of the doctors' street-level clinic—I have dreamed, like Styron before me, of finding a writer's retreat many miles from home.

If I were a nature lover, I would move to the country. But my loathing of country life always has and possibly always will surpass my continuing love-hate relationship with New York. Were I not hopelessly conditioned to rolling out of bed each day and immediately confronting the typewriter in my bathrobe, seeking instant energy from glazed doughnuts and alarm-clock coffee, I could get dressed and take a taxi or the subway across town to a small office, thereby avoiding my distracting daily chores as the brownstone's doorman and concierge, grocery greeter and security guard.

I *had* thought of building an office on the roof, and even employed an architect who sketched a soundproof studio with an added bedroom and separate heating system; but this structure violated the air-rights limitations imposed by our erstwhile landlords in the tall building.

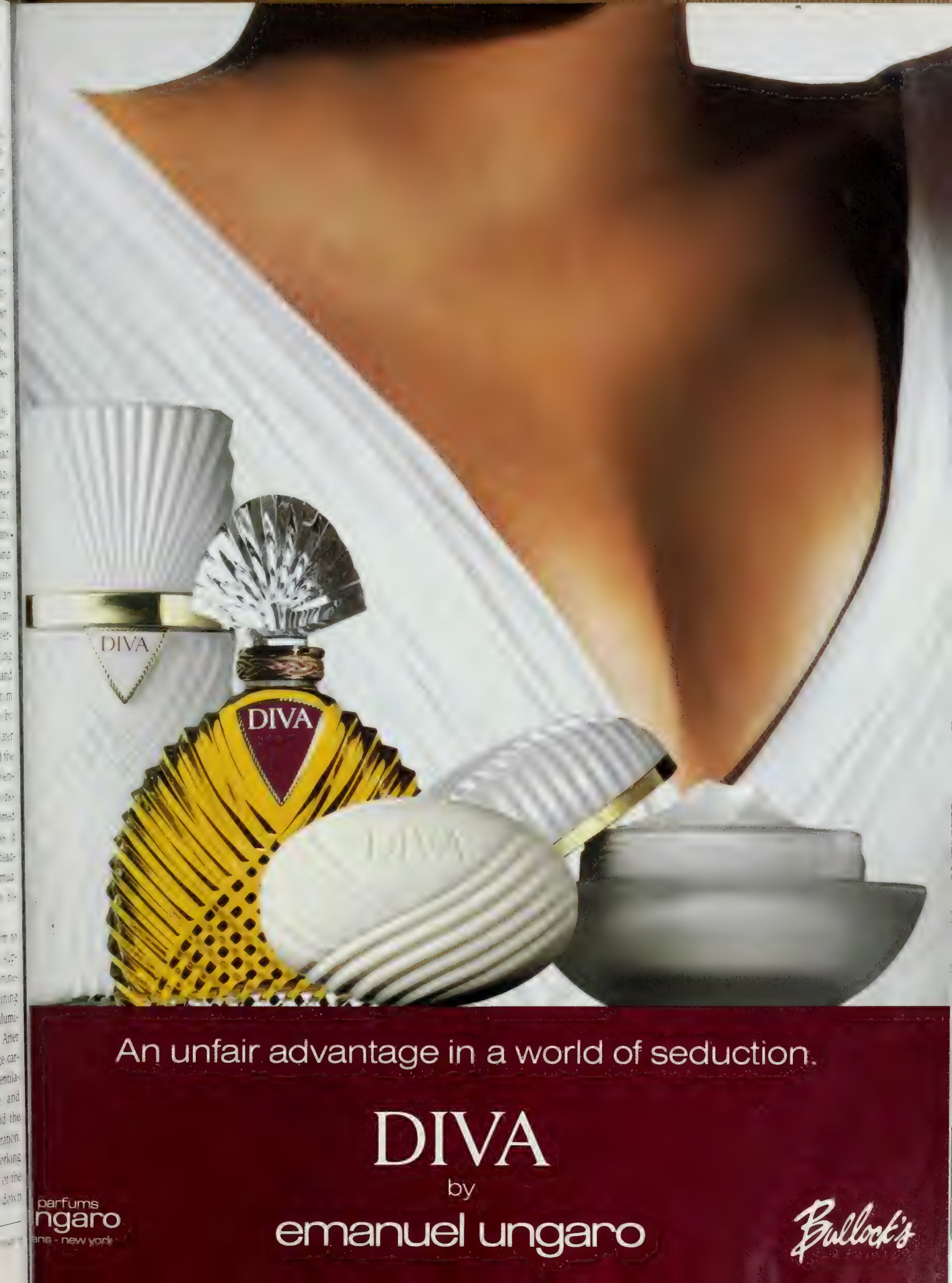
And so what I finally settled for, as I sought to escape the noise and other aggravations in the house while somehow not exiling myself entirely from its comforting convenience, was to have a kind of bomb shelter built beneath the doctors' street-level clinic—a subterranean retreat, or literary catacomb, that was carved out of the earth and designed by a young American Indian ersatz architect with whom I had struck up an acquaintance one night over a bottle of tequila.

The young genius's name was Richard Stivens, and he was born on a reservation near the Mexican border twenty-five years before he convinced me that his artful hands and creative energy could achieve splendid results. After I myself had seen examples of his workmanship in restoring the brownstones of a few of my New York friends, I negotiated a deal by which Mr. Stivens and his Latin American minions (few of whom spoke English) would construct for me a habitable hole under the house in which I might think deeply and write undisturbed by the demons, real and imaginary, that besieged me on the floors above.

The underground area that Richard Stivens & Company began to excavate, using shovels and drills, had several decades ago been a storage area for Mrs. Van Boskerck's steamer trunks, and perhaps also her wine cellar. (Mr. Stivens discovered in the dirt several bottles of claret he found undrinkable.) But in the many years of neglect following Mrs. Van Boskerck's residency, this bottommost part of the house had been overwhelmed by debris and decaying junk, by fallen stones and plaster and rotting floorboards dangling from the doctors' office above, and also by mounds of mud formed by the water gushing from the broken pipes of the neighboring basements. Mr. Stivens and his men were essentially working in a dark cavern of uncharted territory until, after three weeks of removing rubbish and scummy deadwood and countless loads of mud, their high-beamed lights finally focused on the original stone floor.

Over this they built a platform to support a new floor, followed by support beams for new walls and a nine-foot-high white ceiling containing twenty-two floodlights that illuminate the fifty-foot-long room. After the laying of wall-to-wall beige carpeting, the installation of a ventilation system, the purchase and arrangement of furniture and the completion of the interior decoration, I proceeded to move my working files, desk and typewriter out of the main section of the house down

continued on page 38



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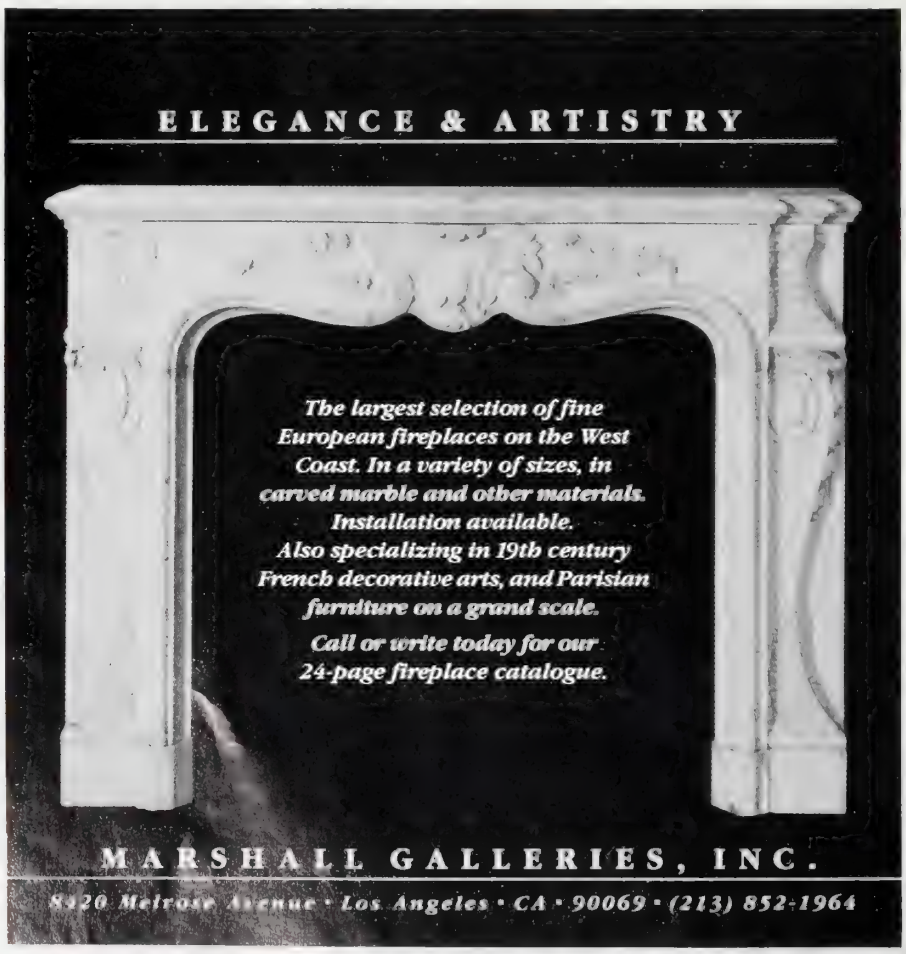
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Chronicles of a New York Brownstone
continued from page 36

through a private staircase into this place of escape. And here is where I have worked each day for the last two years, typing with a sense of concentration unknown to me when I was tapping the keys upstairs amid the sounds of doorbells, rock music and telephones.

Down here in my subterranean think-tank there are no telephones, no doorbells, no windows. My only view of the outside world is what I am able to reflect on the white page that is rolled into my machine. Down here I am in New York—and out of it. I am ducking the dawn, the dusk, the seasonal cycles; nothing moves above my head except whatever spirit my imagination can give rise to. Down here it is almost entirely quiet, except for the mild hum of the ventilator, the ticking of the clock on my desk, the distant tremors of trains in Mr. Vanderbilt's old tunnels and the tapping of the typewriter.

Am I, as I dwell in this strange place that my wife calls "the bunker"—appropriately named since it is the site of a daily battle with words—am I the envy of my literary fellow-sufferers in New York? I doubt it. Shortly after I began working down here, I invited E. L. Doctorow down for a drink and a guided tour. Months later he sent me his latest published work, *Lives of the Poets*, in which he immortalized my "bunker" in his fiction, if he did not appreciate it in fact:

. . . he is just fifty, and he has dug an enormous hole in his basement . . . he'd hired a contractor, and a half-dozen men with shovels had hand-dug the cold packed colonial dirt under the house and here in this subbasement they had built a study for him where there was no phone, it was totally soundproof and nobody was allowed in, not his kid not his wife. He opened a padlocked door with a key, turned on a light and ushered me in. . . .

It's terrific, I said as he gazed at me in fierce triumph, really great, I said, standing in this chill catacomb admiring the beads of sweat on the wood paneling. For a present I'm sending him a cask of Amontillado.□

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Perils of the Platform



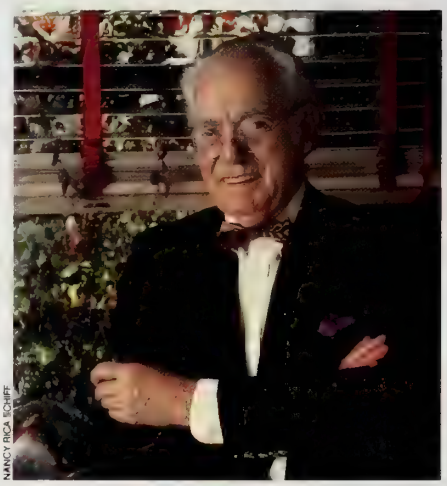
CHAUTAUQUA HISTORICAL COLLECTION, CHAUTAUQUA INSTITUTION

Before the turn of the century, "listening to moral oratory and intellectual uplift was for many a welcome diversion," writes Russell Lynes. ABOVE: A Phillipsburg, New Jersey, Chautauqua audience listens to an account of the Battle of Gettysburg, circa 1912. Union veterans line the front rows.

SOME YEARS AGO, about thirty, I was on a platform (in this case, at a speaker's table) with two famous men, Alben W. Barkley, known as "the Veep" (he had been Truman's vice-president), and the legendary comedian Fred Allen. The occasion was a Book and Author Lunch in the ballroom of the Astor Hotel in New York, at which Irita Van Doren, the editor of *Herald Tribune Books*, presided. The reason we were gathered there was the coincidence of our each having recently published a book.

Before this luncheon, where there were a great many "ladies in hats" and almost no men, Fred Allen and I chatted in a small room off the ballroom while the photographers concentrated on the Veep. I knew Allen because in those days (and maybe now, for all I know) when a writer (or a non-writer) had a book published, he or she was likely to turn up frequently on the same TV and radio shows with others who had committed the same indiscretion.

As we came into the ballroom, Allen took one look and said to me, "I've got the wrong speech"—the



NANCY RICA SCHIFF

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Oushag (partial view)
18'4" x 13'6" circa 1860



Tabriz (partial view)
19' x 13'6" circa 1880



Aubusson (partial view)
15' x 21' circa 1820



Sultanabad (partial view)
13'6" x 9'4" circa 1890

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Amirtsar (partial view)
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Ukrainian (partial view)
6' x 9' circa 1840



Sarouk (partial view)
7' x 10' circa 1820



Kashan (partial view)
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Perils of the Platform
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wrong speech, that is, for the audience as he appraised it. Allen was not only a very gifted man, he was also a very amiable one, and he was troubled. He was also very agile at adjusting to the unexpected, and he spent much of lunch crossing out and scribbling on the manuscript of his talk. As is the custom on such occasions, the least conspicuous speaker starts things off—so, of course, I was first, Allen second and finally the Veep, who had recently been reelected to the Senate. He had served on it for years before becoming the vice-president but was now officially the junior senator from Kentucky.

When I was introduced by Mrs. Van Doren, I proclaimed solemnly, "It is a great honor to speak on the same program with the Senior Comedian and the Junior Senator." (Mild laughter.) Fred Allen immediately got to his feet and said, "I demand equal time." (Loud laughter.) I was brief, Allen was predictably funny (his tinkered-with speech worked splendidly), and the Veep, seasoned politician that he was, went on so long that Mrs. Van Doren, who was sitting in a chair next to him, finally tugged gently at his coattails hoping her signal would make him subside. It did and he did.

The lecture platform has a long and honorable place in American cultural history and, it appears, an indestructible future. People in droves have been willing to sit and listen to lectures on almost every conceivable subject from the pharaohs to Picasso since lyceums were regenerated in the 1820s by a Connecticut educator named Josiah Holbrook. He wrote an article promoting the idea of informal education for adults by the establishment of organized series of lectures. It was a suggestion that took on a soaring life, and within five years it had become the American Lyceum and was going full tilt in more than a hundred cities. It was a windfall both for the purses and the egos of writers of all sorts. Ralph Waldo Emerson was in great demand and greatly honored by lyceums; so were James Russell Lowell, Mark Twain and such visitors from England as Charles Dickens, William Makepeace Thackeray and Matthew Arnold.

There were not many forms of public entertainment then, especially in rural areas, so listening to moral oratory and intellectual uplift was for many a welcome diversion. Toward the end of the nineteenth century the tent Chautauquas, which traveled to small towns and cities and stayed about a week, brought famous musicians, actors and authors to audiences that otherwise had no chance to glimpse the glamorous world beyond their narrow horizons. The movies killed Chautauquas, for obvious reasons; they also crippled a lot of other sorts of live entertainment, and television threatens (but not seriously) to finish the job.

When a lyceum or Chautauqua lecturer found he had a speech that worked, he stuck with it, as lecturers do today. The champion of them all was the Reverend Russell Herman Conwell. His "canned lecture" was called "Acres of Diamonds"—a plea, peppered with anecdotes, for the well-to-do to support the education of the less fortunate. Conwell gave it more than six thousand times, without losing his verve, mostly for Chautauqua audiences. It made him a fortune, which he spent, it is said, giving "ten thousand young men" a chance at higher education, and he founded Temple University with what was left.

Lecture bureaus have replaced the lyceum and the Chautauqua as providers of speakers for ladies' clubs and as the frosting at social and business conventions. I know very little about them. I have never been "on the circuit"—I have limited my lecturing to museums and colleges and universities, dozens of them, and to symposia on some aspect of something I know a little something about.

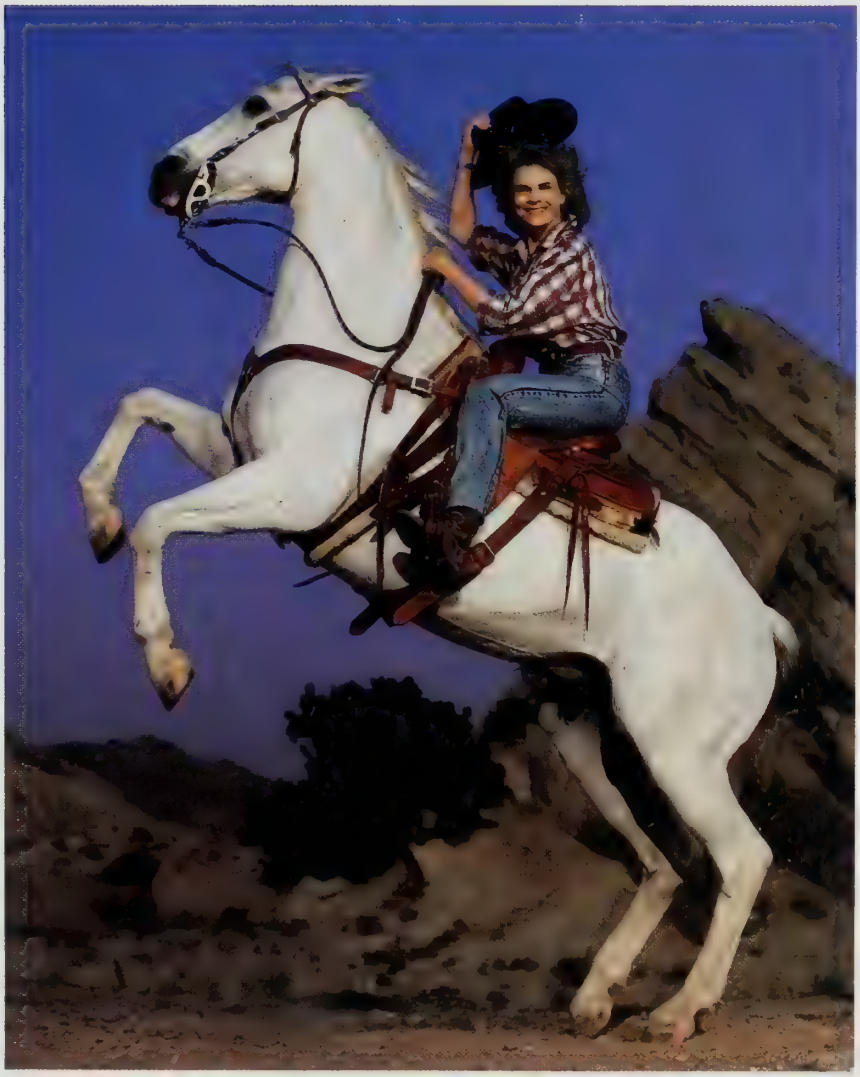
The platform, however one gets to it, is a perilous and unpredictable place. There are gremlins that persecute lecturers. They put slides in the projector upside down and out of

Comedian Fred Allen (right) and Russell Lynes chatting at a 1953 Book and Author Lunch at which they were both speakers. The editor of the New York *Herald Tribune Books*, Irita Van Doren, hosted.



GEORGE ISERNA COURTESY RUSSELL LYNES

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RUSSELL LYNES OBSERVES

Perils of the Platform
continued from page 46

order; they swipe the light from the lectern; they hide the glass of water or put it out of reach. They make the microphone squeal. They laugh at the wrong times. They mix up the pages of the manuscript. They turn the lights up before the last slide and start clapping before the lecture is over. They are not always there, but their threat certainly is.

Any lecturer will confess that what worked well for one audience bombed for another seemingly identical one. A lecture of mine, for example, obviously pleased students and faculty at the University of Southern California and was a catastrophe at the University of Oklahoma. There is no telling. . . .

Or perhaps there is. By and large lecture audiences are predominantly female, for reasons of tradition and perhaps of temperament or tolerance or time. Out of the lyceum movement there was a burgeoning of ladies' literary societies and cultural uplift clubs that consumed lecturers like peanuts. I am told they still do, and I wish them well. It is a tradition worth preserving.

In the purveying of ideas and information and opinion, the live human being is preferable to the canned electronic personality, just as live music has virtues that recorded music cannot have. Well, perhaps not always. One virtue a lecturer does not have is that he or she cannot be silenced by the flick of a switch. There is a nice story that gives this another dimension. It goes like this:

A visiting English author of impeccable literary credentials, and who commanded large fees, had had a few drinks before he was to give his lecture. He was elaborately introduced to the audience by the man who was presiding at that occasion, and he was greeted with great applause suitable to his eminence. So he got up and gave, without a hesitation or flaw, a brilliant lecture and then sat down. It was greeted, like the introduction, with vigorous applause. He got up and started all over again.□

BRIELLE GALLERIES is very proud to present the greatest names in beauty. Working in a variety of materials with different design philosophies, these names share only a lasting commitment to fine design and superb execution. The artists of **CONNOISSEUR** translate their love and appreciation of antiquity and mythology into porcelain art of unsurpassed beauty. A team of craftspeople, including three designers, work together to create each Connoisseur sculpture, ensuring that the artists'



A son of Zeus and a formidable warrior, Perseus escaped on Pegasus after slaying the Gorgon Medusa. Your spirits will soar as high as Perseus once you've set eyes on this superb Connoisseur porcelain.

1a. Perseus' Escape. $14,500.
A limited edition of 15 sculptures in porcelain. 27" high, 25" wide, 8" deep on a cherrywood base. Subject to prior sale.

From Our Connoisseur Gallery

The glittering riches of Medieval Saxony are celebrated in this fabulous sculpture. The gilded armor, purchased by a Saxon ruler from the King of Denmark, was prized for its carvings of hunt scenes. Painted in gold, this porcelain armor surpasses the 17th century original for craftsmanship and beauty.

1b. Saxony. $21,500.
A limited edition of 10 sculptures in porcelain. 30" high, 25" wide, 10" deep on a cherrywood base. Subject to prior sale.

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vision is realized in translucent porcelain of stunning delicacy and breathtaking realism. ● For nearly a century **LALIQUE** has forged new ground in fine crystal. Today, this great name in French crystal is renowned for the satiny radiance of its creations, which blend traditional lines with more contemporary motifs. Each piece is expertly guided through many complex and painstaking stages to attain the unbelievably soft finish for which Lalique is noted. Lalique delights the eye and intrigues the imagination by



The satiny crystal of Lalique reveals the effortless grace and constant vigilance of the regal stag.
2a. Stag. $1,200.
10½" high.

Two of Greek mythology's most alluring women, sculpted in satiny crystal.
2b. Statuette Leda. $150.
4½" high.
2c. Chrysis. $250.
5¼" high.

From Our Lalique Gallery

contrasting clear and frosted crystal in sculptures, stemware, and serving pieces of great subtlety and charm.

• The works of **SILVER EDITIONS** represent an exciting new artform that incorporates centuries-old processes and craftsmanship. By combining fine art and precious metals, Silver Editions creates limited edition sculptures of unusual rarity and beauty. America's most talented artists are commissioned by Silver Editions to apply their skills and creativity to this emerging artform. They work in pure



Master sculptor Lorenzo Ghiglieri has forged in silver a brilliant tribute to this most awesome and inspirational of birds—the eagle. The reeds and water that support the eagle are bronze.

3b. "Majestic Spirit." $26,000.
A limited edition of 50 sculptures in fine silver weighing approximately 500 troy ounces. 34" high, 23" across, 20" deep on a walnut base.

The keen eye and talented hands of sculptor Loet Vanderveen have captured the cheetah's unrivaled speed and power in this stunning work in silver with satin finish.

3a. "Speed of Wind." $6,500.
A limited edition of 250 sculptures weighing approximately 115 troy ounces. 7" high, 14" long.

Sizes and weights are approximate since each sculpture is individually cast using the lost wax method.

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silver, using the ancient lost-wax process. The result: sculpture that radiates a highly personal vision—and shines with the enduring glow of fine silver. • **BOEHM** has achieved greatness by stretching the porcelain medium to new frontiers in detail and realism. Their floral compositions are coveted for their great charm and faithful replication of nature. Each Boehm sculpture portrays a moment of nature from a new, refreshing, and seldom seen angle, capturing its essence while unveiling new perspec-



A bluebird alights on a cherry blossom and all the grace and beauty of nature—and all the skill and artistry of Boehm—are dramatically revealed.

4a. Bluebird with Cherry Blossoms. $1,550.
A limited edition of 350 sculptures in porcelain. 9 1/2" high, 12 1/2" wide, 6 1/2" deep.

This spectacular porcelain sculpture from Boehm is so perfectly realistic, so exquisitely crafted, you can almost smell the fresh spring scent of the peonies as they cascade from their stem.

4b. Pink Peony Centerpiece. $2,900.
A limited edition of 200 sculptures in porcelain. 6" high, 20" wide, 8 1/2" deep.

From Our Boehm Gallery

tives for the viewer. The porcelains of Boehm, are today exhibited in over 115 museums throughout the world, where they astonish visitors with their uncanny fidelity and their beauty.

● For centuries, collectors have turned to **WATERFORD** for crystal as dazzling as diamonds. Born in fire, blown by mouth, cut by hand with heart, each piece of Waterford has its own distinct character. Each is as brilliant as a diamond, as pure as a snowflake, and as timeless as any great work of art. The unsurpassed lead



A Brielle Galleries Exclusive. This versatile centerpiece displays all of Waterford's best qualities, from the intricate diamond cuts in the finest lead crystal to the classic styling.

5a. Covered Centerpiece. $2,500.
A limited edition, signed and numbered. Certificate of Authenticity and Presentation Box. 19" high, 10" across.

Executives at the top deserve the pinnacle in desk accessories.

5b. Footed Bowl. $125.
A Brielle Galleries Exclusive. A limited edition of 100, signed and numbered. 6" high.

5c. Executive Desk Set. $235.
10½" long, 4" deep.

5d. Pen Holder. $58.50
2¾" across.

5e. Letter Opener. $57.50
8¼" long.

From Our Waterford Gallery

Corporate/Executive Gift Services.

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content gives Waterford its characteristic brilliance—and its musical "ring." For an uncompromising investment in beauty and value, the name to remember is Waterford.

● The challenge facing the artists at **LLADRÓ** is to create porcelain that is both startling in its realism yet tender and charming in its entirety. At their studio in Valencia, Spain, over twenty-five craftspeople participate in the creation of a single piece of Lladró porcelain, each dedicated to raising decorative porcelain to the realm of



As innocent and lovely as the flowers they've picked, these girls will find a permanent home in your heart.

6b. Sweet Scent. $90.
6½" high.

6c. Pretty Pickings. $90
7" high.

From Our New Lladró Gallery



Even the dogs are fascinated by the newfangled horseless carriage in this breathtaking sculpture by Lladró. All the excitement of the early days of the automobile are charmingly brought to life in hand-sculpted, hand-painted porcelain.

6a. "A Sunday Drive." $3,400.
A limited edition of 1,000 sculptures in porcelain. 14" high, 16" wide, 10" deep on a wooden base.

fine art. The combined talents of these skilled artists results in porcelain of great refinement and uniquely personal character. ● In the Californio Collection by **LLADRÓ**, fine leather and superb styling unite to create luggage and accessories of unrivaled quality and elegance. Inspired by the Californios, America's first cowboys of Spanish descent, the Californio Collection features top grain leather from Spain in contrasting cognac and sandlewood hides, with a distinctive long grain pattern



The shoulder bag and accessories reflect your personal sense of classic styling and your appreciation for fine leather.

7a. Shoulder Bag. $230.

7b. Eyeglass Case. $40.

7c. Continental Purse. $100.

7d. Coin Purse. $30.

Personalization Available



For overnight, weekends, or lengthy trips, this versatile luggage is ideal. Cognac leather is contrasted with sandlewood highlights for an elegant look.

7e. Travel Bag. $575. 16" high, 19" long.

7f. Carry On. $525. 9" high, 21" long, 10¼" wide.

From Our New Lladró Gallery

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embossed for a richly textured effect. Traditional quality, buttery leather, up-to-the-minute fashion—this is the Californio Collection from Lladró.

• **RONJON** combines African ivory, 14kt gold, sterling silver, and the rarest tigereye to create jewelry of unique and enduring appeal. The true magic of Ronjon lies in the innovative ways its designers enhance Nature's bounty. The gold and silver beads are hand nuggeted so that they shimmer not once, but hundreds of times as light dances off their multi-faceted



Here is jewelry of great originality, with hand-nuggeted gold beads, rare tigereye, and antiqued ivory.

8a. Tigereye Choker. $1,360. 14kt gold. 17" long.

8b. Ivory Earrings. $125. Can also be worn with Tigereye and Ivory Necklace, shown below. Please specify pierced or clip style.

Not shown: 8c. *Tigereye Choker.* $580. As above, with sterling silver.

From Our Fine Jewelry Salon

Hand-nuggeted beads... precious tigereye... antiqued ivory...Ronjon combines nature's rarest materials.

8d. Tigereye and Ivory Necklace. $795. Sterling silver; black, honey and bordeaux tigereye; and antiqued ivory. 33" long.

8e. Tigereye and Ivory Earrings. $135. Matching earrings with sterling silver. Please specify pierced or clip style.

8f. Tigereye and Ivory Bracelet. $295. Sterling silver, 1½" wide.

Not shown: 8g. *Tigereye and Ivory Necklace.* $1,195. As above, with 14kt gold. 33" long.
8h. *Tigereye and Ivory Earrings.* $175. 14kt gold. Please specify pierced or clip style.
8i. *Tigereye and Ivory Bracelet.* $695. 14kt gold.



surfaces. The most precious of Nature's raw materials made more valuable by human artistry—this is the secret of Ronjon jewelry. ● The name **CYMA** on a timepiece connotes a watch as precious as time itself. From the watch-making village of Le Locle, Switzerland, the craftsmen of Cyma fashion the world's most acclaimed watches, coveted for their state-of-the-art interiors—and their up-to-the-minute exteriors. Cyma's standards are as exacting today as they were a century ago. At the forefront in



A pair of Cyma beauties—textured 14kt gold in a striking linear design.

9e. Ladies' Watch. $1,395.
14kt gold watch and satin bracelet. Swiss quartz movement.

9f. Men's Watch. $2,650.
14kt gold watch and satin bracelet. Swiss quartz movement.

From Our Fine Jewelry Salon

These stunning Cyma watches combine a Swiss quartz movement with world-class styling.

9a. Ladies' Diamond Watch. $2,950.
30 diamonds with five-strand, 14kt gold tinsel bracelet.

9b. Ladies' Horizontal Oval Watch. $2,300.
47 diamonds with 14kt gold satin bracelet.

9c. Ladies' Sapphire Watch. $1,995.
2 sapphires and 40 diamonds with 14kt gold rope bracelet.

9d. Ladies' Round Watch. $1,095.
14kt gold watch with rope design surrounding the face. Three-strand rope bracelet.

both design and technology, Cyma watches make an elegant statement for any occasion—and for all time.

• **BUCCELLATI** is synonymous with sterling silver of unmatched opulence. The same dedication to innovative design and superior execution that was the hallmark of the craftsmen of 15th century Italy is evident today in every Buccellati piece. The amount and quality of handwork lavished by Buccellati's great silversmiths on each piece recalls a much earlier time. Each piece is made entirely by hand

The tradition of taking tea gains new elegance with the lustrous beauty of Buccellati's hand-forged sterling silver.

10a. Four-Piece Tea Service. $18,100.
Tea Pot. 10" high.
Coffee Pot. 11 1/2" high.
Creamer. 6 1/4" high.
Covered Sugar. 7 1/2" high.

10b. Hot Water Kettle. $19,000.
17" high, 3 qt. capacity.

10c. Tray. $11,600. 22 1/2" long, 18 1/2" across.

From our Buccellati Gallery

Slivers of silver radiate from the hearts of these delightful creatures.

10d. Furry Seal. $2,150.
4" high.

10e. Feathered Seated Duck. $825.
2" high.



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by a silversmith who may spend an entire month on the smallest detail of a tea service. ● The Compagnie des Cristalleries de **BACCARAT** has been creating breathtaking crystal for over 220 years, gracing the collections of Kings, Czars, Popes and Presidents. The Baccarat name is still recognized as the original mark of excellence. Baccarat crystal is meticulously made by hand, with only absolutely perfect pieces released from Baccarat's workshop. The rest, an astonishing forty percent, are deemed





The beauty and warmth of two of nature's most beloved creatures are captured by Baccarat.

11a. Curled Cat. $180.
3 7/8" long.

11b. Zodiac Rabbit. $110.
4 5/8" high.

From Our New Baccarat Gallery

The pride and awesome strength of the wild mustang shimmer in brilliant crystal by Baccarat. Designed by artist Robert Rigot, it bears his signature and that of Baccarat—the crystal of kings.

11c. Wild Mustang. $1,450.
7 1/2" high, 14" across.

imperfect and destroyed for not meeting Baccarat's high standards of excellence. Renowned for its flawless clarity, its perfect balance, its unexpected strength, Baccarat has truly raised fine crystal to the level of fine art. • **CARTIER**, for a century and a half a great name in jewelry, is now achieving acclaim for tablewear, crystal, and sterling silver of equal taste and craftsmanship. The jeweler's attention to subtle forms and the most minute detail is evident in every Cartier creation, while the lavish designs



Egyptian, Oriental, and Persian motifs are combined to form "La Maison de Louis Cartier," a new collection of dinnerware that evokes the Art Deco splendor of the era of the legendary Cartier.

12a. Mini Coffee Set. $470. Coffee Pot. 5½" high. Creamer. 3" high. Sugar. 3" high.

12b. Service Plate. $150. 11¾" diameter.

12c. Demitasse Cup and Saucer. $110.

12d. Dessert Plate. $75. Boxed set of four. $300.

Not shown: 12e. *Five-piece Place Setting China.* $335.

"La Maison des Must de Cartier" crystal barware.

12g. Whisky Decanter. $260. 12" high, 40 oz. capacity

12h. Highball. $75. Boxed set of four, 9 oz. capacity. $300.

12i. Double Old Fashion. $75. Boxed set of four, 7 oz. capacity. $300.

12j. Jigger. $225. Sterling. 2 oz. capacity.

reflect art movements and period themes that have marked the history of the House of Cartier since its inception. ● Crystal and jewelry from **ROSENTHAL** Studio-linie: versatility at its most beautiful. Here is crystal to use and admire, and jewelry to wear and appreciate, on all occasions, from the casual to the sophisticated. As elegant as they are functional, these Rosenthal bowls look great with the most baroque china and silver—and with everyday dishes and flatware. The jewelry enhances any



These Rosenthal bowls, designed by Nanny Still McKinney, of frosted and translucent full lead crystal look superb filled with fruit or flowers—or on their own.

13d. Icedew Bowl. $72. 9½ across, 6¾" high.

13e. Icedew Bowl. $63. 4" high, 9½ across.

13f. Icedew Bowl. $47. 5¼" high, 7" across.

Not shown: 13g. *Icedew Bowl.* $23. 3½" high, 4¾" across.
13h. *Icedew Bowl.* $19. 2¼" high, 4¾" across.



Rosenthal's innovative designs and unsurpassed craftsmanship are very much in evidence in this stunning collection of distinctive porcelain jewelry designed by Johan van Loon and decorated with 24kt gold.

13a. Bracelet. $145.

13b. Earrings. $95. Clip style.

13c. Brooch. $49.

From Our Rosenthal Gallery

wardrobe, complementing your personal sense of style. To enjoy a Rosenthal creation is to live with art every day. • **EDNA HIBEL** is known worldwide for her paintings of children in a pastel world of peace and tranquility. Her universal message of beauty and love has touched thousands of admirers, making her one of America's best loved and most collected artists. The only American to be the subject of a one-woman show in the People's Republic of China, Edna Hibel delights fine art lovers around



Celebrate the mother and child relationship with delightful music boxes. From Sorrento, Italy, each features Swiss Reuge movements and a velvet-lined jewelry compartment with key.

14a. Veronique and Child Music Box. $275.
9" across, plays the 18th Variation on theme of "Paganini" by Rachmaninoff.

14b. Leslie and Child Music Box. $99.
3" high, 6" square, plays Schubert's "Serenade."

A perfect match: Edna Hibel's uniquely poignant depiction of a mother with children, and the subtle warmth and delicacy of solid crystal.

14c. Mother and Children. $1,650.
A limited edition of 200, signed and numbered. 11" high, 6" wide on an illuminated base.



the globe. ● Founded in Hungary in 1826, **HEREND** has enjoyed an illustrious history. In the nineteenth century, Queen Victoria placed an order for a very large table service for Windsor Castle, and several pieces were purchased for use in the White House. Today, the name Herend is associated with the highest standards of quality and artistry. Each Herend creation, handcrafted by skilled Hungarian artisans, is distinguished by superior definition and clarity of design, and by rich coloration. ● What



This tiger happily turned in its stripes for Herend's classic blue fishnet pattern with 24kt gold accents.

15a. Tiger. $965. 5¾" high, 18½" long. Also available in rust or green.

These playful creatures look adorable in Herend's cherished fishnet pattern.

15b. Rabbit with Crossed Paws. $165. 6" high.

15c. Cat with Ball. $121. 5" high.

Also available in rust or green.

From Our Herend Gallery

name evokes the craftsmanship and priceless beauty of a bygone era more readily than that of Fabergé. The legacy of the great Carl Fabergé, jeweler to the Czars, lives on in his grandson. **THEO FABERGÉ** uses a nineteenth century Holtsapffel lathe to create breathtaking baubles worthy in every way of his illustrious grandfather.

• **BRIELLE GALLERIES**, home to the greatest names in design and craftsmanship, where timeless beauty and unsurpassed service are an enduring tradition. •



Elegantly hand painted panels depict nature's year-round beauty on a crystal egg accented with 23kt gold. The Imperial Russian Crown is adorned with a cabochon ruby.

16a. Four Seasons Egg. $2,000. Limited edition of 750, signed and numbered. 5" high.

A delicate creation in lead crystal with hand painted raised flowers. Inside, another egg overlaid with 23kt gold. The sterling silver Imperial Russian Crown holds a cabochon ruby.

16b. Spring Egg. $1,400. A limited edition of 750, signed and numbered. 5" high.

From the St. Petersburg Collection

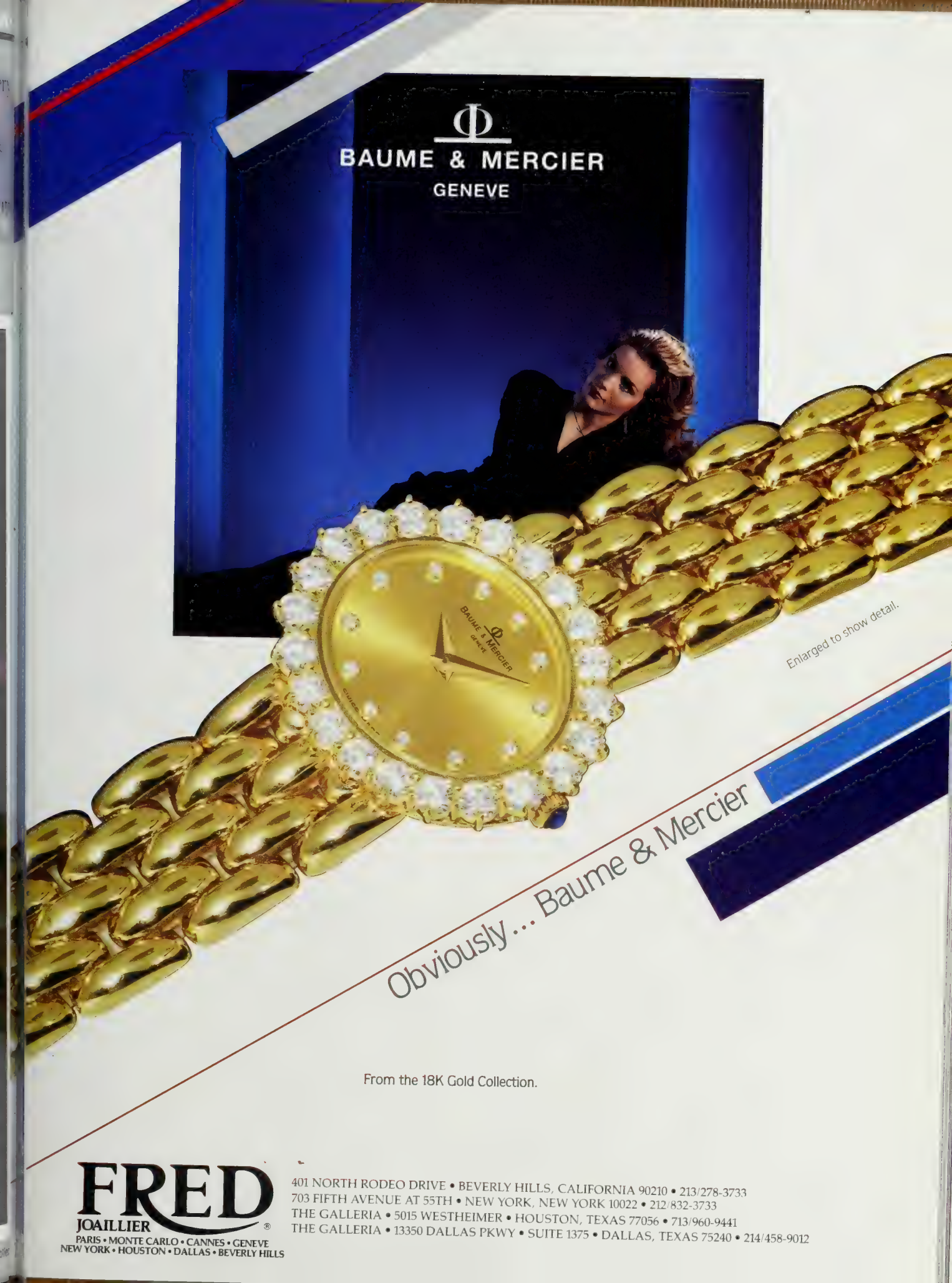
Cobalt blue lead crystal accented with 23kt gold. Opens up to a music box playing "Silent Night."

16b. Winter's Egg. $2,100. A limited edition of 750, signed and numbered. 5" high.

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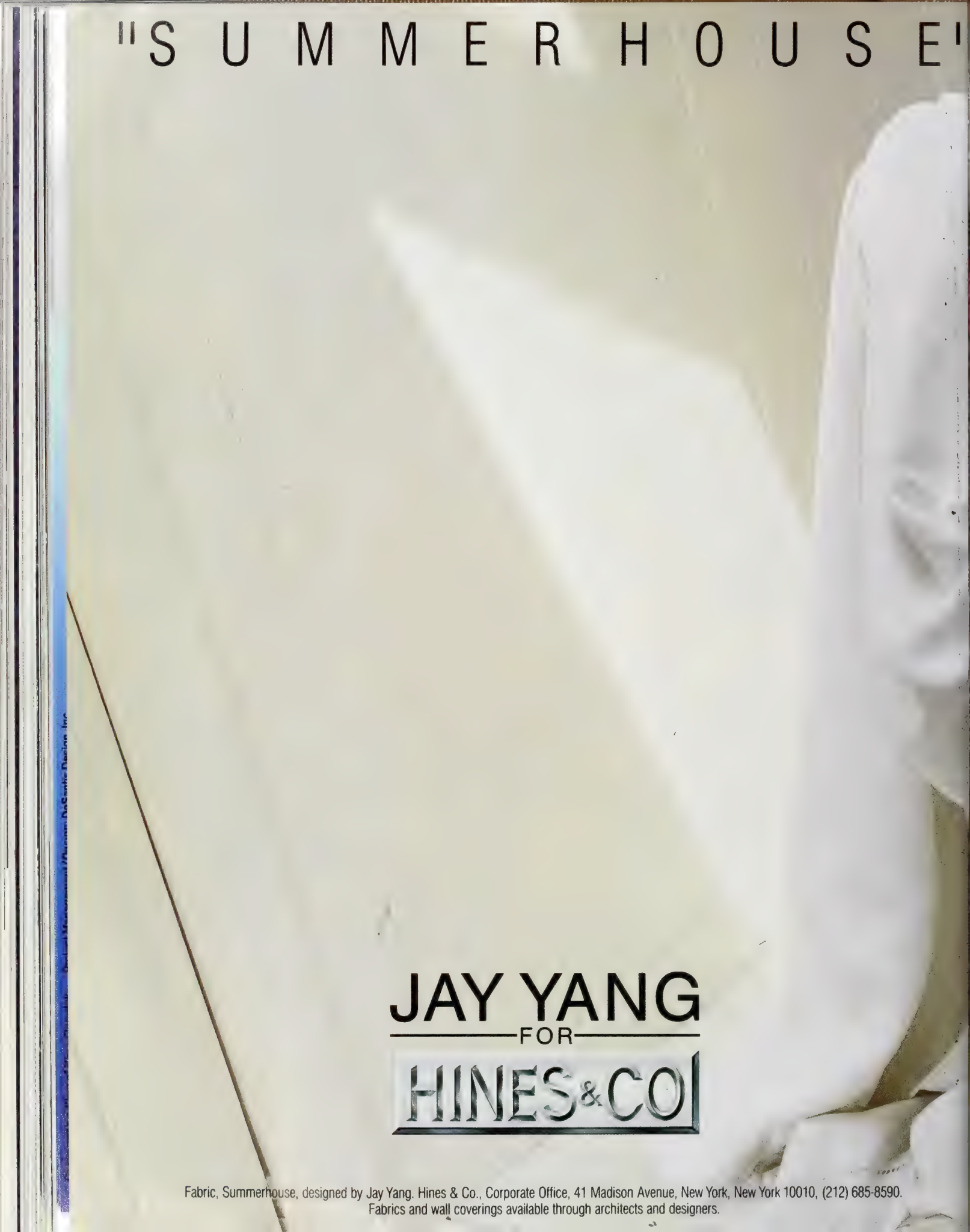
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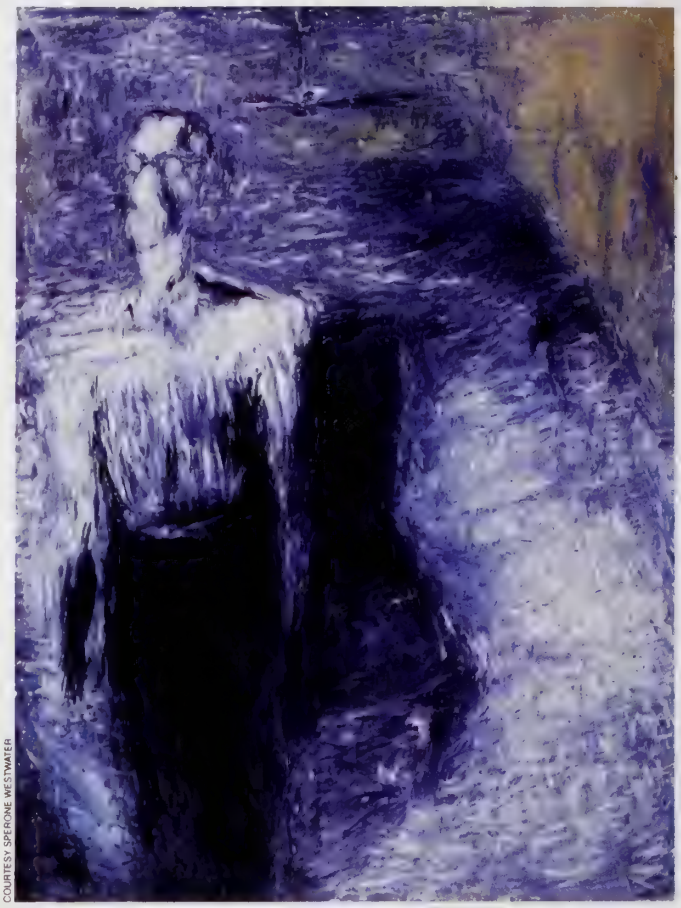


Images on the Edge of Abstraction

By Carter Ratcliff



COURTESY SPERONE WESTWATER



COURTESY SPERONE WESTWATER

THE ELABORATE CARPENTRY of another era shows through a gap in Susan Rothenberg's studio ceiling. "I decided to have insulation put in," the painter explains. "Because of the noise." She never completed the project, however. "My upstairs neighbor and I came to an agreement," says Rothenberg. "I promised to turn down my music and he stopped wearing his boots indoors." Little traffic can be heard in this Manhattan neighborhood of warehouses and loft buildings. Few voices ascend from the sidewalks to the open studio windows. This studio is indeed a zone of quiet, where a prodigious amount of work goes forward.

The artist demurs on the subject of her productivity. "I feel this has been a year of distractions. Not to mention shocks." Chief among the latter was the sudden announcement, last fall, that the New York gallery where Rothenberg had shown her work for over a decade would close at season's end. "I still feel a little dazed," she says. After considering offers from half a dozen top dealers, she decided to join Sperone Westwater.

One of the year's major distractions was an exhibition of Rothenberg's early works, the paintings of horses that brought her to sudden and lasting prominence in the American art world. "Larry Gagosian put on the show at his New York gallery," she says. "He organized it all on his own. I was slightly apprehensive. I hadn't

ABOVE LEFT: In an untitled oil and pastel, 1986, Susan Rothenberg deals with the idea of multiplicity—one dancing figure spinning out into many. An increased emphasis on movement typifies her recent work.

ABOVE RIGHT: Concerned primarily with image and composition in paintings such as *Mondrian*, 1984, Rothenberg found color a distraction. She used it only "to differentiate two types of space or shapes."

continued on page 56

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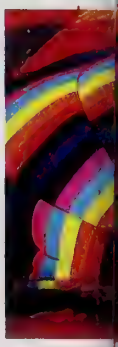
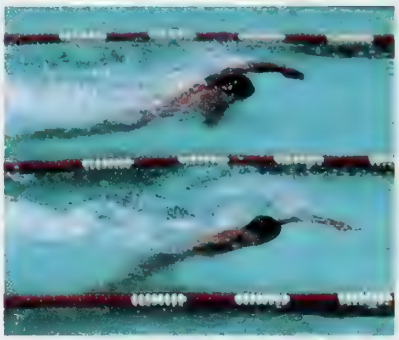
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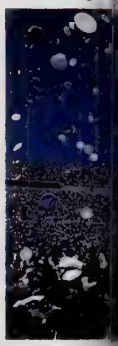
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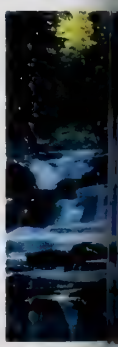
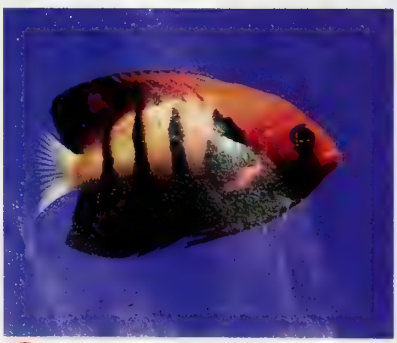
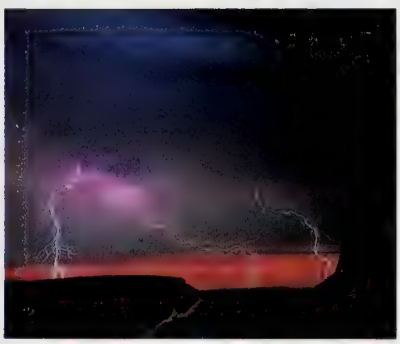
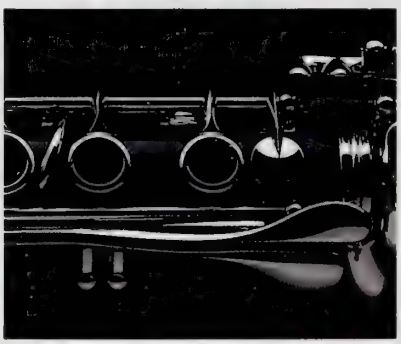
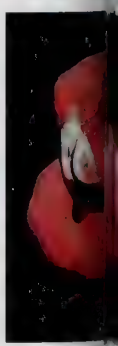




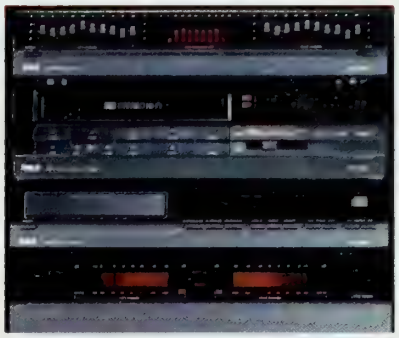


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T E M

Images on the Edge of Abstraction
continued from page 52



ANN CHWATSKY

Rothenberg reserves the right to work on paintings after they have been hung for exhibition. "It's one of my known eccentricities," she explains. "You just can't *see* a painting when it's still in the studio."

seen most of those works since the 1970s, when I painted them."

Some show a horse, broadside to the viewer, its hooves resting on the lower edge of the canvas. In other paintings the figure levitates, its legs bent in a frozen gallop; silhouetted, it is flattened on the canvas like a shadow. Rightly or wrongly, we read character into a horse's expression. That's impossible here, for the face of a Rothenberg horse is blank. These creatures elude us. Filling large canvases side to side and top to bottom, they loom over the viewer yet look impossibly distant. No matter how closely we approach them, they—or their meanings—skitter away.

Rothenberg says, "By the middle of the seventies I sensed that people were tired of minimal and conceptual art. It made sense to paint an image of something you could recognize and feel something about." She has never said precisely which feelings led her to depict horses, nor is it easy to say what feelings these figures inspire, yet they are undeniably affecting presences. Heroically, poignantly mute, they look as if they are about to vanish into the realm of abstract painting from which they came.

In 1978, Rothenberg was included in the "New Image Painting" exhibition at the Whitney Museum of American Art in New York. This show announced to the world at large what the art world had known for some time—pure abstraction's hegemony was over. Emblems, icons, representations of all kinds had for several seasons been reclaiming long-lost territory. Yet many young image makers, including Rothenberg, felt much closer to abstraction than to traditional realism.

Rothenberg stated in the catalogue of the "New Image" show that she is "an image maker who is also an image breaker." In those days she did her breaking with sparse lines calculated to divide a horse silhouette into sections, each of which can be seen as a separate form. The eye assembles these odd shapes into an equine image, yet color, contour and texture still maintain their independence. Rothenberg had chosen to make art at the border between abstraction and representation. Never, in later years, has she strayed far from that ambiguous territory. Spinning dancers crowd an immense recent canvas. The eye cannot refuse to recognize such monumental figures, yet these are monuments with an inclination to dissolve into light. The painting launches vision on a swirl of sheer color—bright, almost hectic, greens, blues and reds.

Rothenberg made the horse paintings of black and sienna, of foggy white and smudged gray. Later, as fragments of horses and other, unnameable beasts floated across her canvases, Rothenberg's colors grew stark, even harsh. Black forms shivered against backgrounds of chilly, blinding white. When blue made a rare appearance, it looked electric—hot and cold at once. Reds were icy. This was a universe of flat, enigmatic symbols in eccentric orbits. Viewers of the work found no puzzle to decipher, only private totems—bones, boats, masklike faces. Susan Rothen-



COURTESY SPERONE WESTWATER

Balanced between representation and abstraction, *Black Blocks*, 1977, is one of the horse paintings that first brought Rothenberg acclaim. A 1987 show of the works reminded her "how differently the paint got on the canvas" then.

continued on page 58


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Susan Rothenberg
continued from page 56

berg's art takes us to that point where states of waking give way to dream.

As the 1980s approached and figurative painters of every stripe clamored for attention, Rothenberg found herself cast in the role of prophet. Hastening to share the credit, she says, "I wasn't the only one who decided to put an iconic image on a field of color. Robert Moskowitz, Lois Lane and others were doing similar things at about the same time, sometimes earlier. I never thought art was about winning a race, though I understand why critics often see it that way."

Several seasons back, hints of landscape began to appear in Rothenberg's paintings. Now the dancers that fill her most recent canvases imply interiors. Of a small, unfinished painting she says, "That's a guy sitting in a chair, probably Mondrian. There are things I have to do before it works as a composition. It's going to be tricky, but I don't think I could go back to a simple, iconic image—a black horse on a sienna ground."

In the beginning, Rothenberg applied paint generously, building the image of a horse with thick, layered touches of color. Later, when odd and sometimes menacing presences appeared in her art, a dryness spread across the canvas. Her hand grew tense and obsessive as she traced and retraced the outlines of each form. Gradually, ease returned and now, in her newest paintings, color is a voluptuous shimmer.

"These recent works might seem totally spontaneous, but actually," Rothenberg says, "they have presented lots of problems. That's fitting. Leaving my old gallery and moving to Sperone Westwater has made this a turbulent year. I don't think it was a time for contemplative images." With the dancers, Rothenberg has been seeking a painter's equivalent to motion. It's an impossible quest, as she acknowledges, but "the fun has been in the trying."

At the outset, she wasn't sure where to find models for her spin-

continued on page 60

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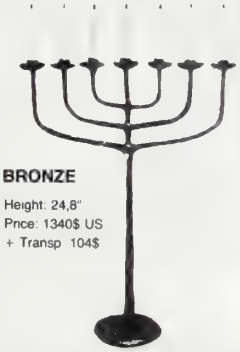
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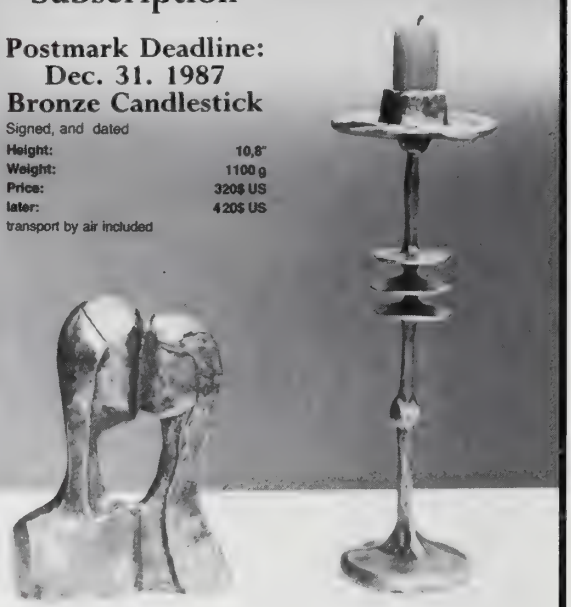
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Susan Rothenberg
continued from page 58

ning figures. "Observing people didn't help," Rothenberg remembers. "I just couldn't learn what I needed to know from watching dancers perform. Then, back in the studio, I would go like this"—the artist, wiry and graceful, extends one leg in a balletic pose—"and realize that the arm would have to go like this"—elegantly, her arm takes up the role of a counterpoise. When Rothenberg paints, she renders visible the body's sense of its own physicality.

As the agitation of the past year fades, the artist feels her art growing calmer. "I still want multiplicity, rather than simplicity," she says, "but I think I'll be working for diffusion now—the effect of a figure floating slowly out of its body instead of spinning out at great speed, like the dancers." Her paintings have changed much since the 1970s, yet they show an underlying consistency. "My earliest images looked so immobile when they were new, and yet," she points out, "there were little traces of motion even in the horses." And of multiplicity, too.

Rothenberg sometimes separated a sienna horse from a sienna field with a black outline. "You didn't know exactly how to read that line," she says. "Was it a shadow of the first horse? Its twin? Even when I was making the simplest figure-ground paintings, I always wanted a third element, something between figure and ground." If she were a portrait painter, Rothenberg says, she would be tempted to render a sitter twice. "I'd try to make the second version identical to the first. Of course it can't be done, and that would be the point. A double, triple, manifold image is about the many people inside each one of us. We all have a multiplicity to our beings that others don't necessarily know." The complexity of Susan Rothenberg's art reflects a complex personality, which means that in an oblique way, Rothenberg's paintings are all self-portraits.

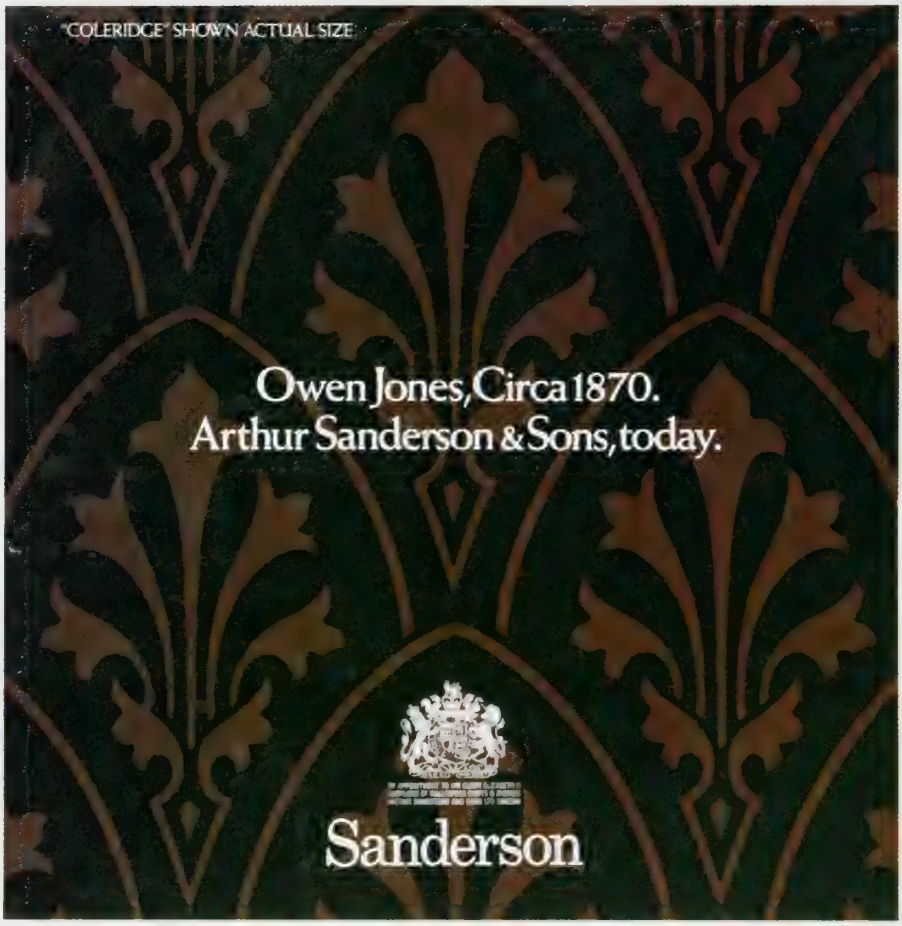
Turning back to her latest works,

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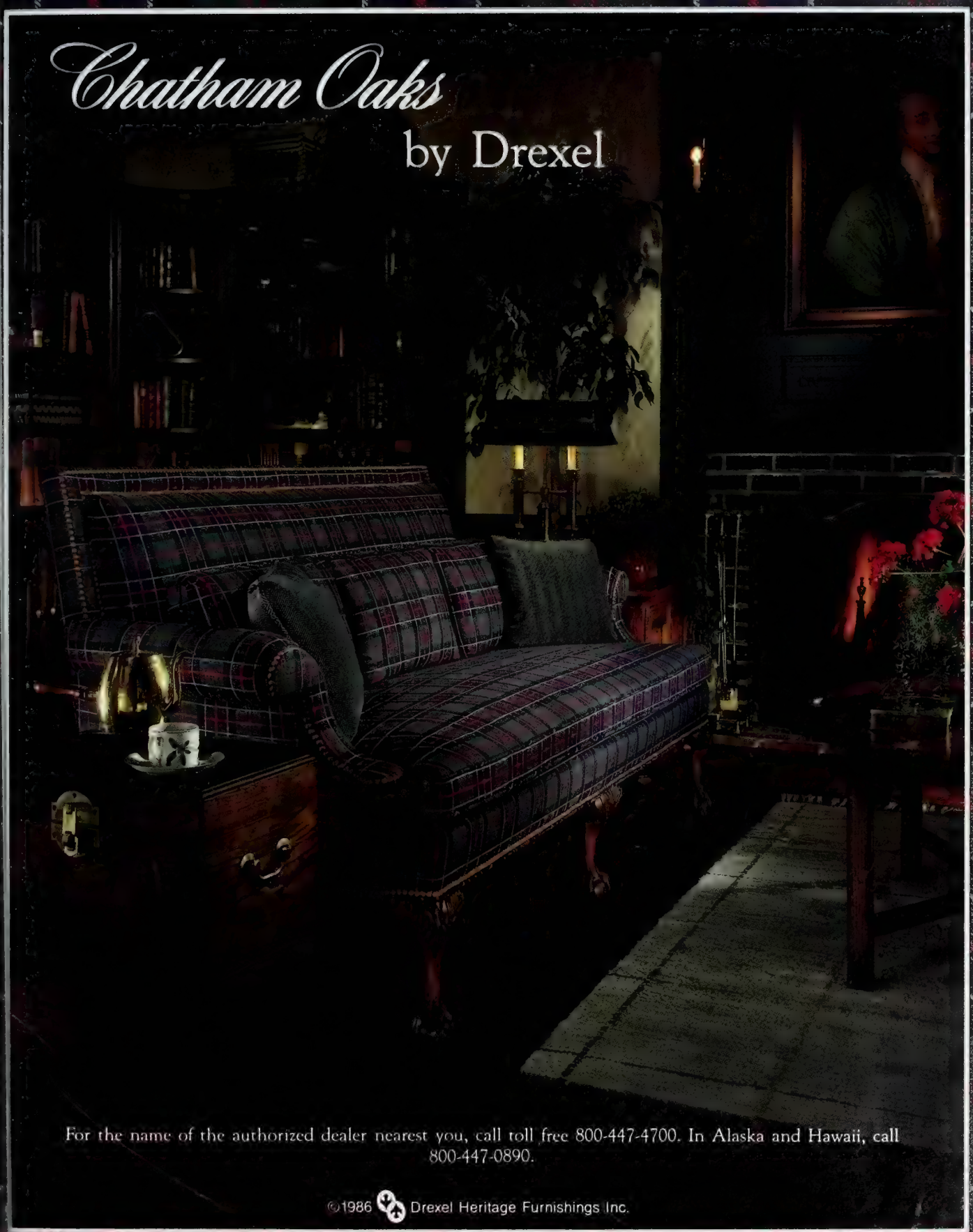
Susan Rothenberg
continued from page 60

she notes that her intention was never to paint troupes of dancers. Rather, "the exercise was to show one figure spinning into many figures."

Whole and parts. Each requires the other, so fragments imply unity. Rothenberg feels that principle applies to her career. "I'm forty-two years old. I think I've probably dealt with all the issues I'm ever going to deal with—doubling up, spinning and diffusing, gravity and anti-gravity, turning things inside out, cutting them in half, putting them back together. Those issues will keep coming back, and I'll be here in the studio, waiting for them."

Arriving in Manhattan in 1969, Rothenberg soon found herself at the center of a lively group that included composer Philip Glass, sculptor Richard Serra, and her former husband, George Trakas, also a sculptor. "I still love New York," she admits, "but I don't socialize much. Though it's great knowing the city is there, nothing from outside the studio impinges on my work. Sometimes I do feel a pressure to perform, to give the audience what they think they want. Or what I think they think they want. But finally those pressures don't matter. I just keep doing my art."

After a quick glance at the dancers crowding her studio, she adds, "I do feel I have finished with spinning figures, at least for now. Yet I can't get over the sense that I may want to do one or two more of these paintings. Certain issues still have to be worked out." Laughing, she says, "I should probably stop trying to be so logical about it." With perfect logic, Rothenberg understands that her strength lies in her intuition. It has shown her the way past a rigid, cerebral form of minimalism, and the same power is guiding her into a future whose shape she sees only dimly. Like her audience, Rothenberg can only be sure that it will be populated by creatures, probably but not necessarily human, whose singular impact will emanate from an endlessly elusive multiplicity. □



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VINCENT SCULLY

Charles Moore at Williams

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Northward the road passes high above Thomaston and Torrington laid out to the west below it and, after Winsted, plunges into a narrow landscape of little hills, crossing into Massachusetts on the way to Pittsfield. Beyond that town—its big stone buildings grander in scale than most of those Connecticut can offer—the country opens to a generous valley, rolling off east and west to mounded hills on the horizon.

But just before Williamstown the hills close in again. It has the feel of a northern sanctuary, very far away. Its main thoroughfare is the old Mohawk Trail, running eastward toward Deerfield, west to Albany. The great, broad road sweeps through Williamstown like a roller coaster, every crest surmounted by a noble, foursquare masonry building far back from the street, with others set deep in the hollows.

South of that monumental avenue a shopping street runs for a couple of blocks at a shockingly reduced scale, crammed into a tiny gulley. Into that ravine the buildings of the Williams College sports complex are jammed, the field house and the hockey rink of a peculiarly appalling design. The Williams College Museum of Art overlooks them from the height. Or, rather, its newest addition—by Charles Moore and Robert L. Harper of Centerbrook Architects—does so.



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COURTESY WILLIAMS COLLEGE

RIGHT: Architect Charles Moore stands in front of *Orchards that Measure—A Memory Palace*, part of the retrospective of his work that debuted last year at the opening of Moore's and Robert L. Harper's addition to the Williams College Museum of Art. BELOW: A rendering of the as-yet-unexecuted design for the entrance courtyard, which will feature an oversize fallen column.

The museum's oldest part, a fine octagonal building by Thomas Tefft, dating from 1846, stands at the crest of the hill facing the main thoroughfare but placed well back from it behind a forecourt shaped by adjoining buildings. It was built as a library, but over the years it evolved into its present function and was subject to a number of additions, all of which left its street profile intact. Those additions were less than one might have supposed a museum of art would require, since the Clark Art Institute, housing one of the foremost collections in the United States, stands only a short distance away.

After World War II, however, S. Lane Faison, director from 1948 to 1976, set out to build up the Williams College Museum's permanent collection, and in this he was followed by Frank Robinson, and Thomas Krens, the present director. The major thrust of expansion came in the 1970s, and the additions and renovations by

continued on page 70

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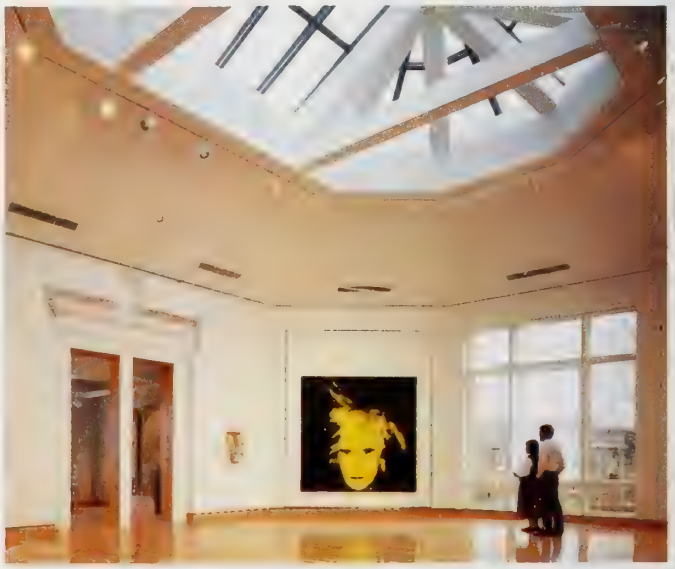
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Charles Moore at Williams
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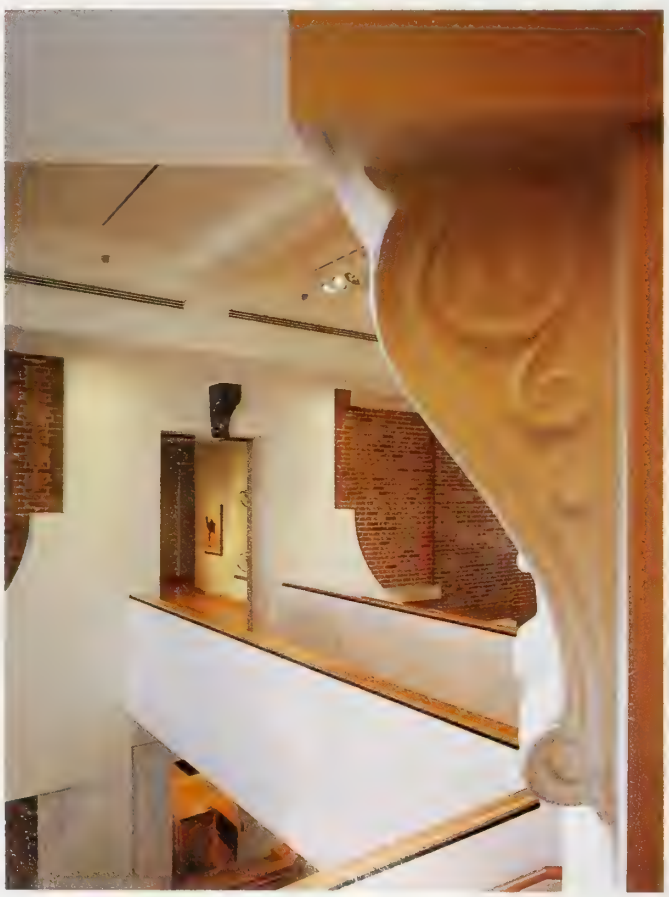


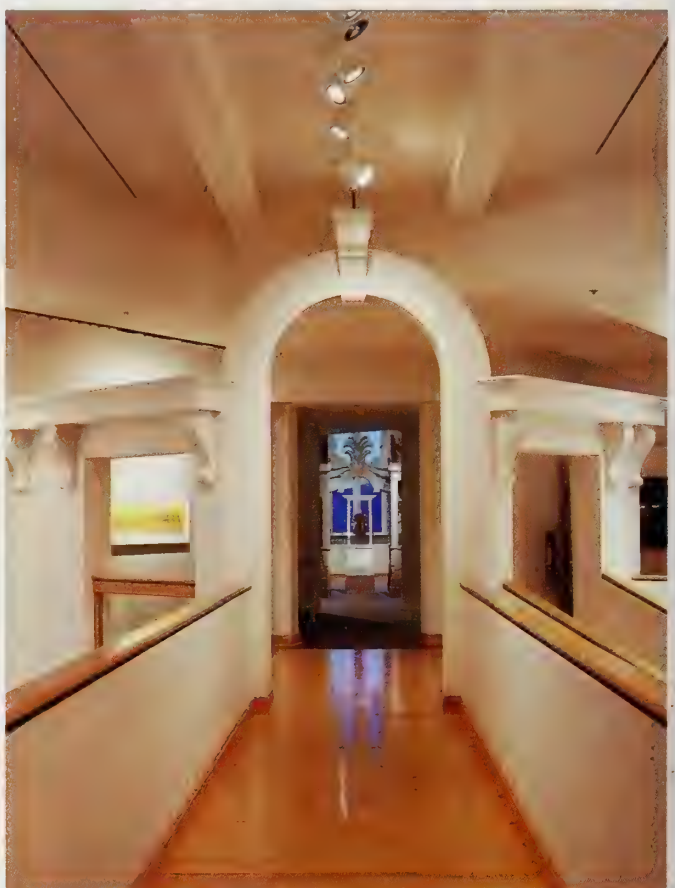
PHOTOGRAPHY: STEVE ROSENTHAL



ABOVE LEFT: The 1846 rotunda, designed by Thomas Tefft of Providence, served as the original Williams College library; it became the art museum in the mid-1920s and is now the northernmost gallery. Sculpture under dome is *Hearing*, 1972, by Robert Morris. ABOVE RIGHT: The Class of 1935 Gallery is one of three exhibition spaces created by the addition. Andy Warhol's *Self Portrait*, 1986, is part of the museum's permanent collection. BELOW LEFT: The original building's exterior brick wall is now joined to the addition by a second-story bridge. Its Neoclassical details echo the rotunda's Greek Revival style. BELOW RIGHT: The aerial platform provides the museum's main north-south axis. Another Moore *Memory Palace* is visible at the end of the corridor.

The new space is exhilarating and respects the dynamics of the original building.





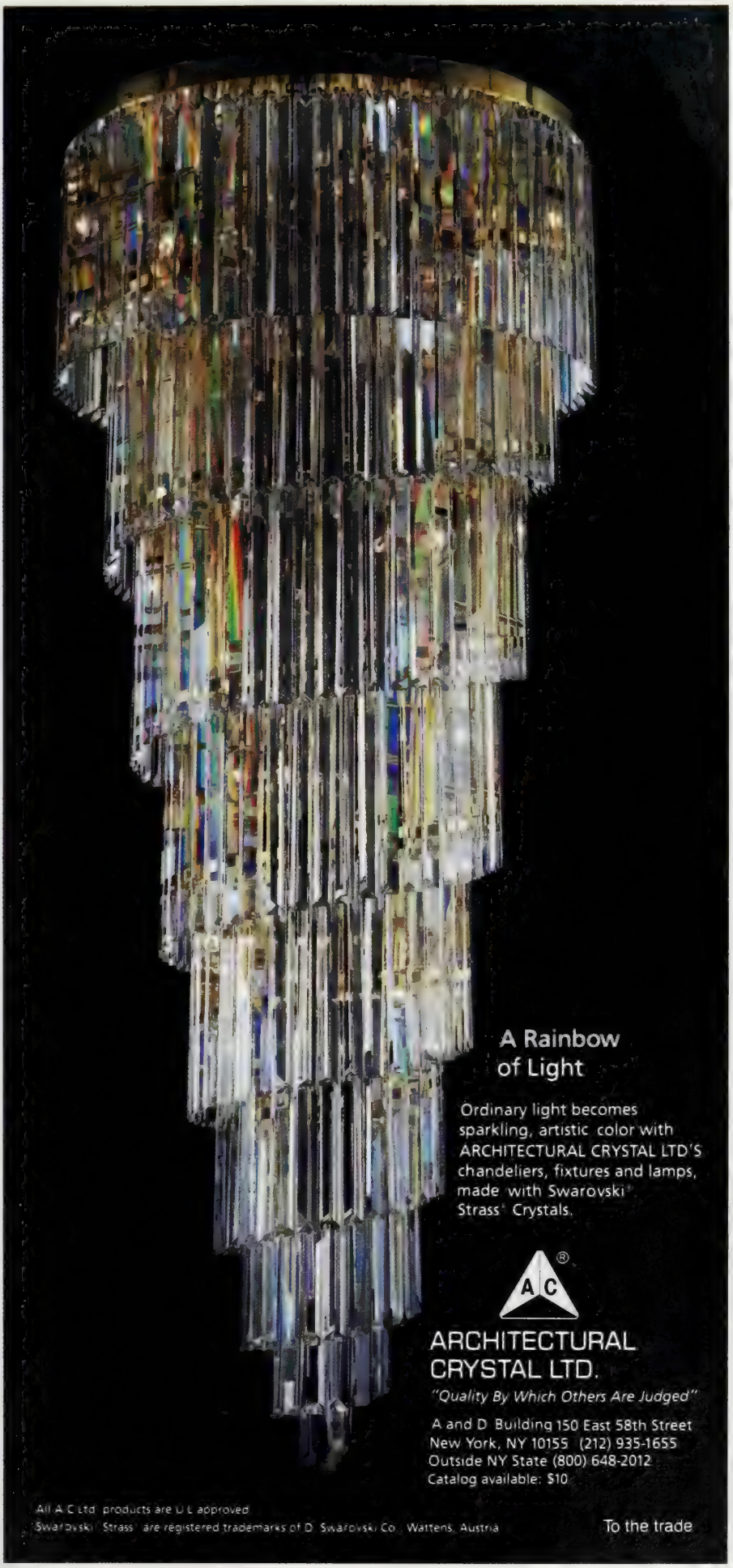
Moore and his associates, in 1983 and 1986, are its most recent result.

Moore faced the difficult problem of fitting a large addition into a very small urban space, and one cannot help but feel that he has gone about it in just the right way, although it is surely too bad that the entry could not have remained in Tefft's octagon. Moore would have liked to leave it there, but as he points out, there are only a few feet of space between the front door and the stairs, so unless the octagon was to be compromised by a vestibule projecting from its façade, entrance had to be found elsewhere. It was placed at the side, between the old building and the addition, but it isn't immediately noticeable.

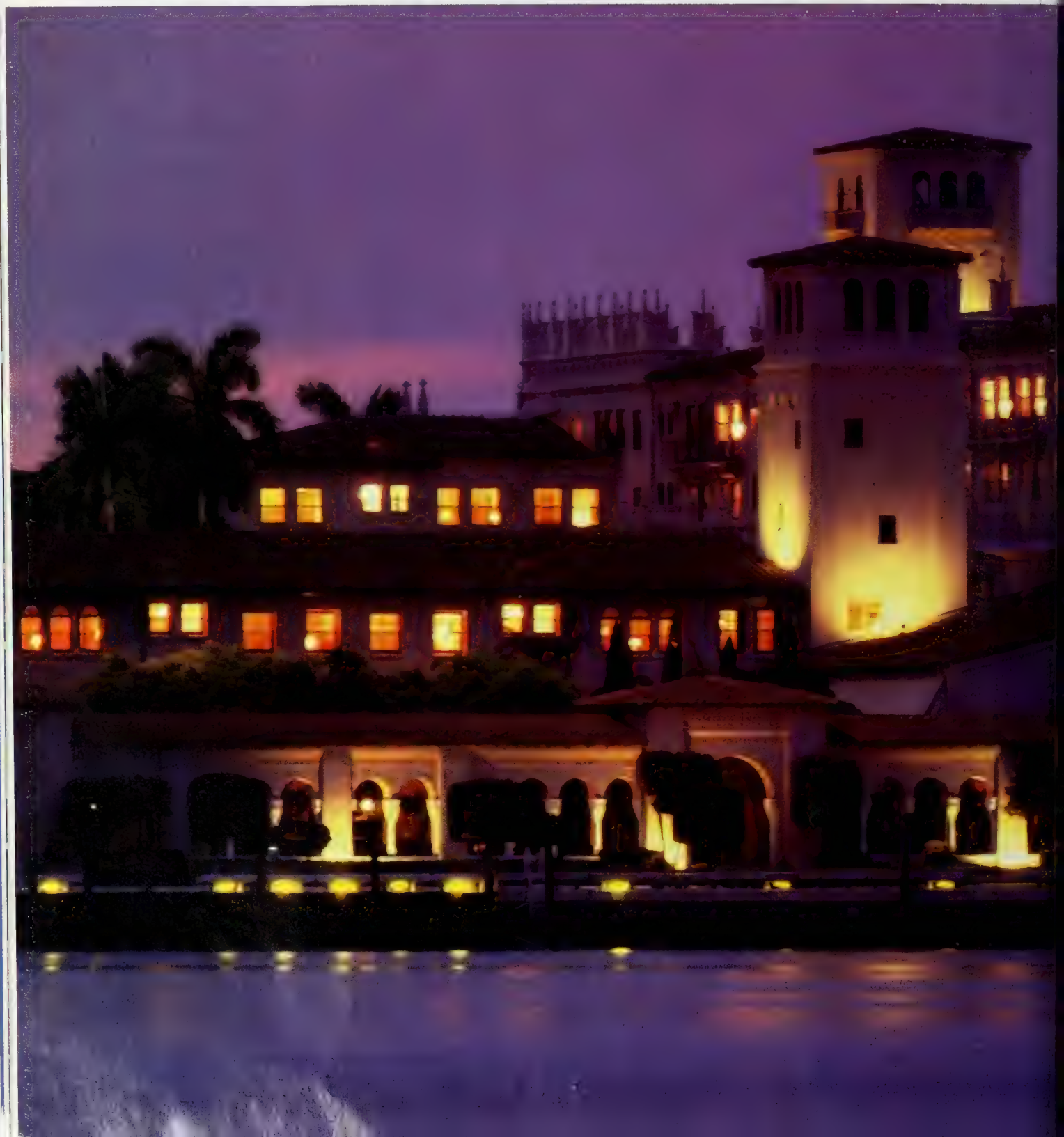
Hence, after some experiments, Moore projected a colossal fallen column by Anne and Patrick Poirier to point the way along the side. It has not yet been funded, but the entrance can be found easily enough behind the more or less classical columns. It releases visitors into a lively atrium where Moore, leaving the old building pretty much alone to the right, sends us up a diagonal stairway to a porticoed platform high in space. Through it a strong axis runs straight from the old rotunda to a window in Moore's biggest gallery, which overlooks the valley. The new space is exhilarating and it respects the dynamics of the original building. Outside, the results are rather less happy, especially from the rear—where, however, the feeble, stuccoed, wrap-around bay and its cartoonish portico will be only moderately visible, and then primarily to dazed athletes emerging from the gym.

Inside, the spaces are full of the energy Moore was seeking: energy that derives both from the objects of art the building contains and the human movement it encourages. Tefft's rotunda, sensitively rehabilitated by Moore, houses a profoundly disquieting sculpture by Robert Morris, an ominous group called *Hearing*. This consists of a giant's copper chair

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Charles Moore at Williams
continued from page 71

placed squarely on the building's main axis, flanked by a lead bed of a slightly different scale and a monstrous table. All these incongruent objects are conspicuously wired to ranks of electrical batteries. The group is accompanied by a stereo tape of infinite length projecting a serious intellectual conversation of doubtful sanity.

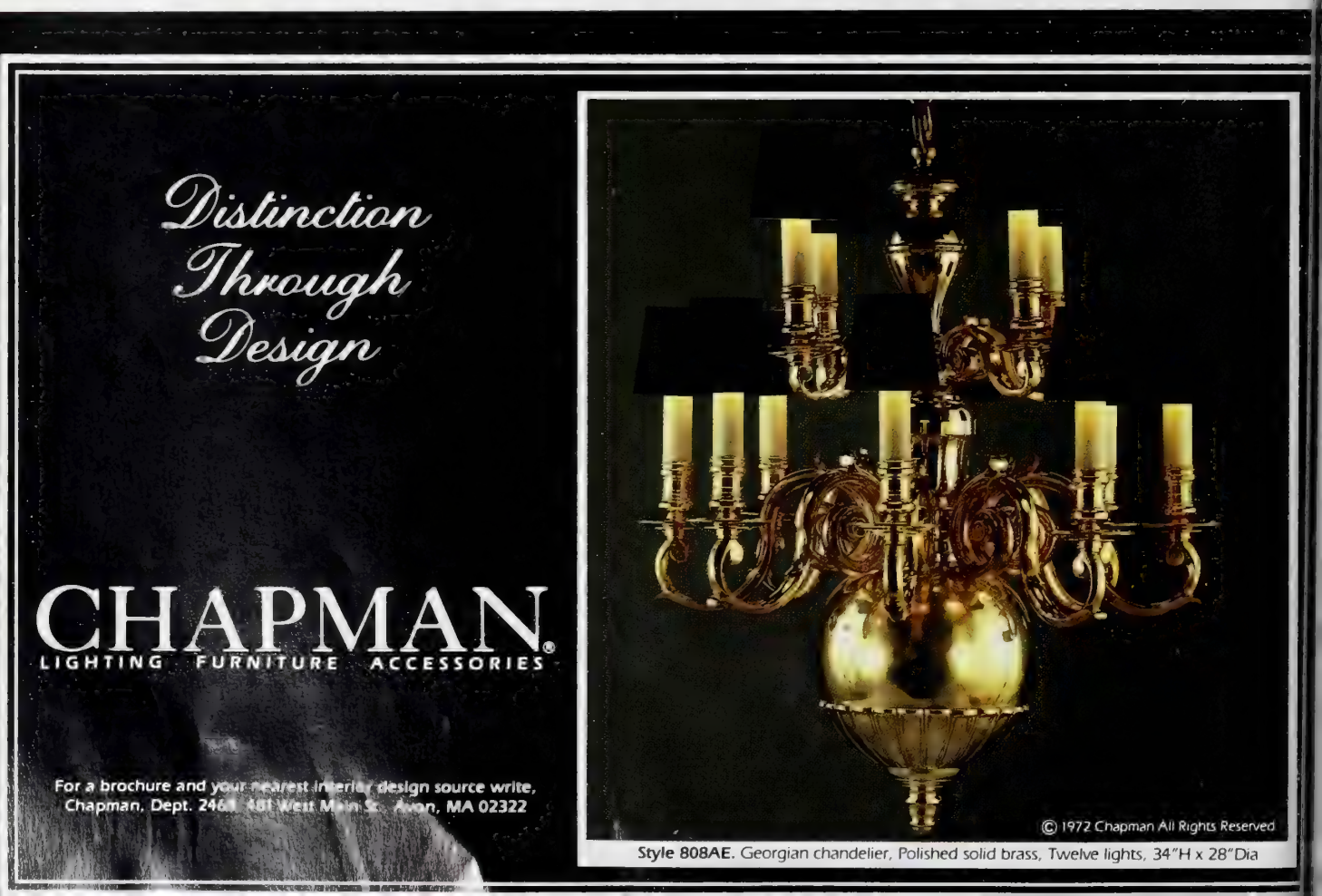
Flanking the rotunda are two galleries added as reading rooms in 1890. One of them houses two of the three magnificent Assyrian reliefs that were among the first objects of art acquired by Williams in the nineteenth century. The foundations of the museum's present collections were laid with funds obtained through the sale of the third relief in 1941.

From the reopening of the museum on October 19, 1986, through December 28 of that year, Moore's new galleries housed an extensive exhibition of his work. It was the most comprehensive view of Moore's career ever gathered together, and it spectacularly embodied the special pungency peculiar to his work.

It is not enough to say that Moore is a playful architect. He is surely that—sometimes in disturbing ways because his play is that of a child grown supremely intelligent and very strong. His assemblages of toys are the product of a questing imagination, fused with an eye of unparalleled quickness and voracity and an unquiet soul. They sparkle and hum with life, as if moved by a daimonic current of their own. The groupings are baroque, Neapolitan, haunted by homunculi, curious engines, strange dolls. Mounting sometimes to images of Moore himself as pasha, classic hero and Silenus, they are indomitably protean, endlessly acquisitive, cheeky, never melancholy. Moore's architecture harnesses similar forces, "energies," as he would call them. *Fantasy Drawings* are the strangest and most evocative of all his work. They recall eighteenth- and nineteenth-century eclectic visions, rising in layer upon layer of historical styles to gossamer towers and architectural airstrips tethered in the sky. Their typological basis is the garden gazebo, the bandstand in the park. Finally they dematerialize, dancing like angels on the head of a pin, in part Saul Steinberg, Rube Goldberg and Dr. Seuss.

But from *Chuck's Book*—designs done when Moore was in high school in the forties—to the projects for his own houses, beginning in the fifties and running through Orinda and New Haven, Essex to Los Angeles and Austin, Moore's domestic designs remain the most direct record of his mind and talent. He was surely very early on the ground in the revolt of the 1960s against dogmatic mod-

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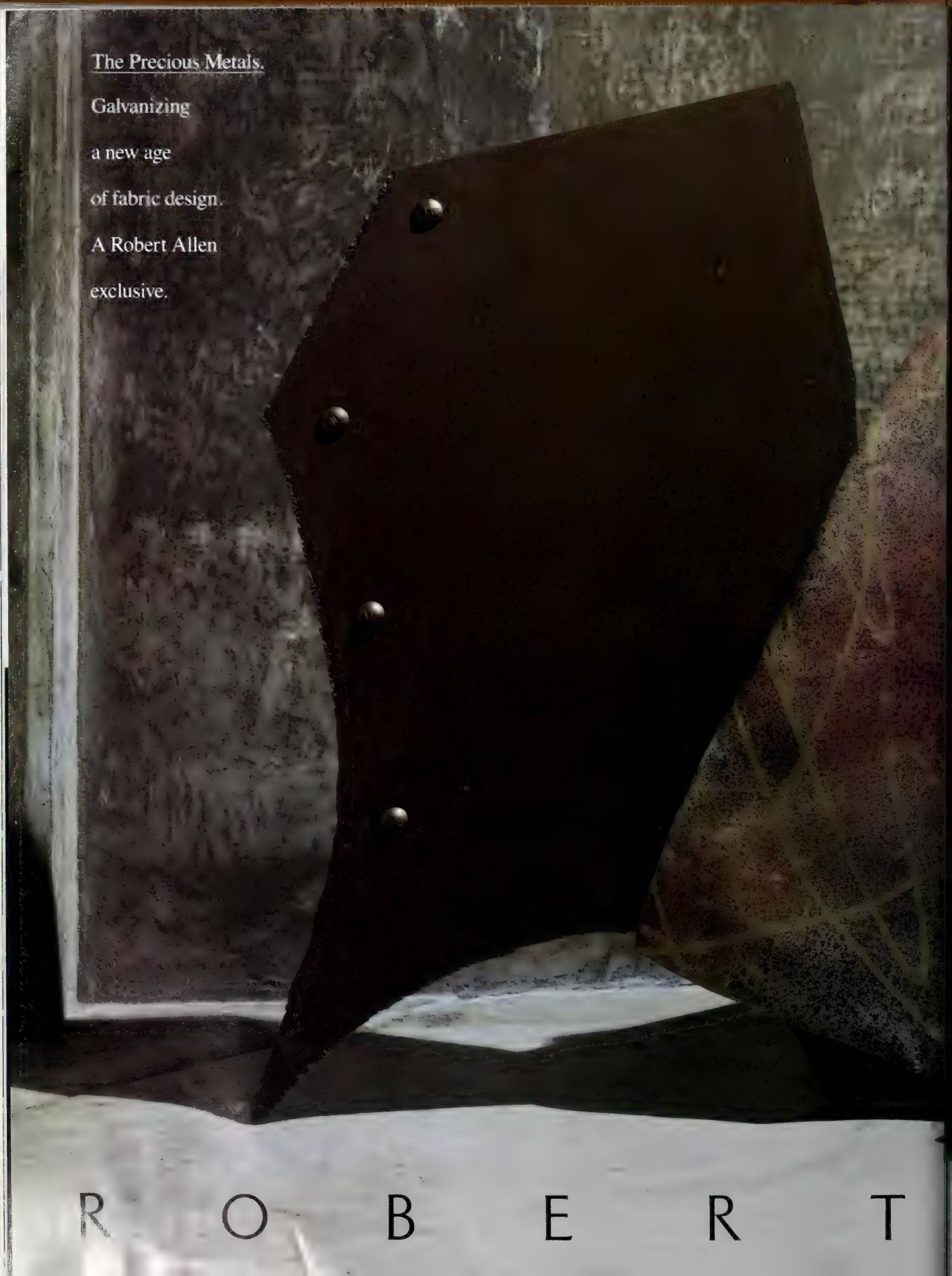




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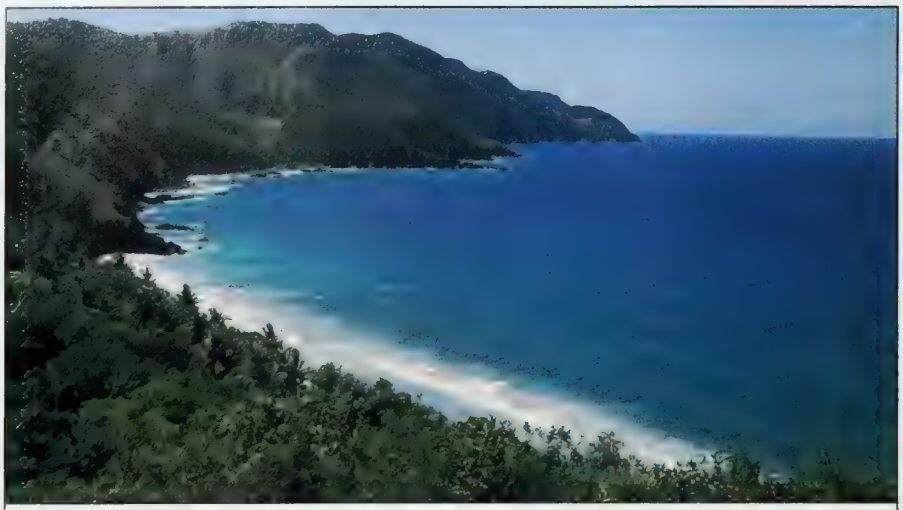

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VINCENT SCULLY

Charles Moore at Williams

continued from page 74

ernism, and his buildings no less than his luminous writings show his continuing impatience with doctrinaire polemics of every kind.

Moore believes in variety and change—and in Robert Venturi's *Complexity and Contradiction in Architecture* of 1966, which he acknowledges most generously. He also believes in architectural culture as it has developed across history, and in the urban environment as a whole. He was one of the first of the true contextualists: "fitting" (as he calls it) with the natural landscape at Sea Ranch and with the cultural landscape at San Juan Capistrano. Surely one of his most wholly winning designs is Kresge College for the University of California at Santa Cruz, a residential street like an active village threading through the forest.

It is clear that Moore is always thinking of the human settlement entire, of urbanism, of the city full of people exchanging energy and building it up together. So for all his play, with its ultimate loneliness, it is still his community designs, his concrete suggestions for cities, that emerge as the strongest and best of his work. He wants to heal the ravages of redevelopment and the International Style in our cities, and he does so with unflagging vitality in New Orleans, Beverly Hills and elsewhere. He has designed a waterside park for Dayton, Ohio—working on television, soliciting suggestions from viewers, bringing them into the process, tapping their energy too, making them more than passive viewers, constructing the city with them. And he has done the same kind of thing extensively in other cities.

His buildings tend to be loose-jointed and appear, superficially, to be somewhat careless and undisciplined. This is so because they normally will not stand still, as most buildings do. The stair is their major image. They move with us, filling up waste spaces, climbing up the hill, diving into the water, sitting on the mountain, looking at the stars. □



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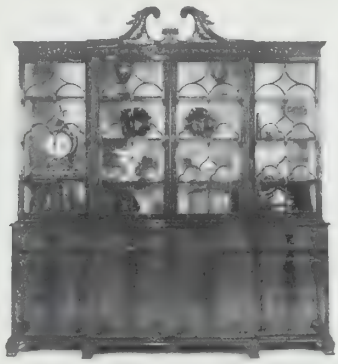
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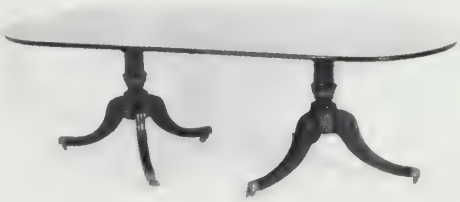
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DECEMBER AT GREAT DIXTER

The Garden in Winter

By Christopher Lloyd

ALL THE PEOPLES of the temperate Northern Hemisphere celebrate the turning of the year, the passing of its shortest day, in December. Our excuses for celebration may be Christian or pagan, but whatever they are the break is welcome. Hope palpably lies ahead as the evenings lengthen. True, we are only in the first month of winter and the worst of its discomforts and worries are yet to come, but winter has many saving graces and the gardener is well aware of them.

Not least of these is the very fact of not having to think too much about the garden, not in terms of the present, anyway. The seed catalogues nowadays flood in well before the holiday and provide happy hours of armchair browsing and speculation.

At last the weeds have almost ceased to grow. Ground that has been turned will certainly stay clean until the spring. Its nakedness is satisfying. The no-digging school are missing out on something besides the exercise. And it is wonderful how the frost really does break down those clayey clods.

Grass is growing only at a snail's pace (the snails themselves are in hibernation; I sometimes discover a hibernaculum in which they form large, inert clusters. Slugs, alas, are not such gentlemen). I don't believe in ever letting up on lawn mowing completely. If the air dries sufficiently to allow the dew to evaporate, as can happen beneath an overcast sky, we'll seize our opportunity to mow in any winter month. But it doesn't need to happen often.

The fact of the last leaves being off the trees and shrubs is a relief. The garden seems so much lighter, despite the sun's weakness and its infrequent appearances



PHOTOGRAPHY: PAMLA TOLER

Inveterate gardener and author of numerous horticultural books, Christopher Lloyd writes of the austere joys of winter at Great Dixter, his estate in Sussex. ABOVE: The main house looms through the mist. FOLLOWING PAGE: The careful eye can discern subtle beauty even in the hibernal landscape. Great Dixter's house and garden can be visited by the public from April to October. ©1987 by Christopher Lloyd. Excerpted from *The Year at Great Dixter*, available from Viking.

Large parts of the garden retain many beautiful features and effects. We sometimes need to retrain our eyes to see them. This was brought strongly home to me after photographer Pamla Toler's first of many visits, which was during a winter's fog. She spent hours in the garden; I couldn't imagine doing what. But she eventually came in, elated. She always seems to know when her efforts will turn out successfully.

One visit was during stormy weather on 19 and 20 December. It was pelting. I've never met another photographer who didn't reject such

continued on page 88

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The Garden in Winter
continued from page 84

conditions utterly. Pamla Toler welcomes them. One of her pictures, looking across the Barn Garden toward the Oast House, had the spiky evergreen leaves of *Yucca gloriosa* Nobilis and *Phormium cookianum* Tricolor in the foreground. In the middle distance, a fountain from a single specimen of *Miscanthus sinensis* Variegatus, wherein the green-and-white striping had now changed to a warm straw that shows up especially well in rain. The barn roof tiles were wet and gleaming.

From the same position, with the yucca in the foreground, she turned her camera a little so as to have the house in the background. The Sunk Garden pond was now in the middle distance, its water "boiling" in the rain and wind. It is as exciting as a moving picture. Ghostly spikes of pampas grass are on one side.

The next picture looks along a flagstone path, itself gleaming in the wet and reflecting what light there is. To right and left are interesting plant shapes, greatest color coming from two grasses, *Hakonechloa macra* Aureola, which is only a foot tall, and the four-foot *Spartina michauxiana* Aureomarginata. Both are yellow-variegated in their growing season but a pale, yet warm straw now.

At the end of this path, Pamla Toler took a photograph showing the value of dead hydrangea heads on the hortensia Vicomtesse de Vibraye. They are warm brown and show up behind a pale fringe of the dwarf green-and-white bamboo, *Arundinaria variegata*. There are also the solid shapes of evergreen shrubs. *Olearia ilicifolia*, of a leaden color, looks full of lively vitality because glistening in the wet. There is the pale green of *Pieris formosa* (slightly chlorotic on my soil), the darkness of *Osmanthus delavayi*, the bulk of a back-of-border *Eucryphia x intermedia*, while in the distance you see, beyond a yew hedge, the skeletal silhouette of a walnut tree's crown.



Everything being wet somehow looks very good. Gardeners are seldom deterred from showing their gardens to like-minded friends in the rain, and how right they are. One of my most memorable of many visits to Inverewe Gardens in northwest Scotland was during two hours of nonstop rain. I was with the right person and in the right mood. We enjoyed every minute.

But my borders' abiding strengths in winter are in their evergreens, in certain dried flower heads like hydrangea, sedum and cardoon, and in the ornamental grasses. These last are still underrated in England but are much more used on the Continent—in Germany especially—from where most of the newer varieties reach us. They turn to ethereal shades of warm brown and paler straw as the sap gradually withdraws from stems and foliage. This only happens, to the majority, in December.





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The Garden in Winter
continued from page 88

Meanwhile there are flowers about. This is no mere dead month. Winter sweet, *Chimonanthus praecox*, is coming on apace. Chinese witch hazel, *Hamamelis mollis*, even if it is not yet flowering outside (though it will be by the month's last days), will open indoors with only a minimum of forcing.

Before the first heavy frosts is usually the best moment for the winter cherry, *Prunus subhirtella* Autumnalis, of which I grow the faintly pink-flushed Rosea. It's lovely to have it at this season, but if it flowered at any other we might be inclined to deride its wan ineffectiveness in the garden scene. However, when it is picked in bud one can make quite a lot of it indoors. I think my tree will soon be killed by the enormously vigorous Paul's Himalayan musk rambler growing through and over it. That flowers late in June, with cascades of double, pale pink blossoms. Short though its season is, I get more of a kick from it than from the cherry.

The winter jasmine, *Jasminum nudiflorum*, is a more cheerful flower altogether. It has a long season but is usually at its most colorful in mid-December. Though it doesn't demand a wall, it is usually given one, and this certainly protects it a little from frost. The open flowers are distinctly frost-sensitive.

Frost on the lawns makes me wary of walking on them in that state. Every footprint leaves its legacy. So if I see anyone else walking on a frosted lawn I make a comment. "Rose," I said sharpishly to Rose Barnes, who (thirty years ago) lived in the cottage at the bottom of the garden and came to wash up for us after lunch, "if you walk on the grass you'll make it black."

"The paths are so slippery. I'm afraid to break my leg," said Rose.

"Well, if you're really afraid, I suppose you must walk on the grass," said I, grudgingly.

When she recounted this to my mother, Rose added, "But I could see he'd rather I'd broke my leg!"

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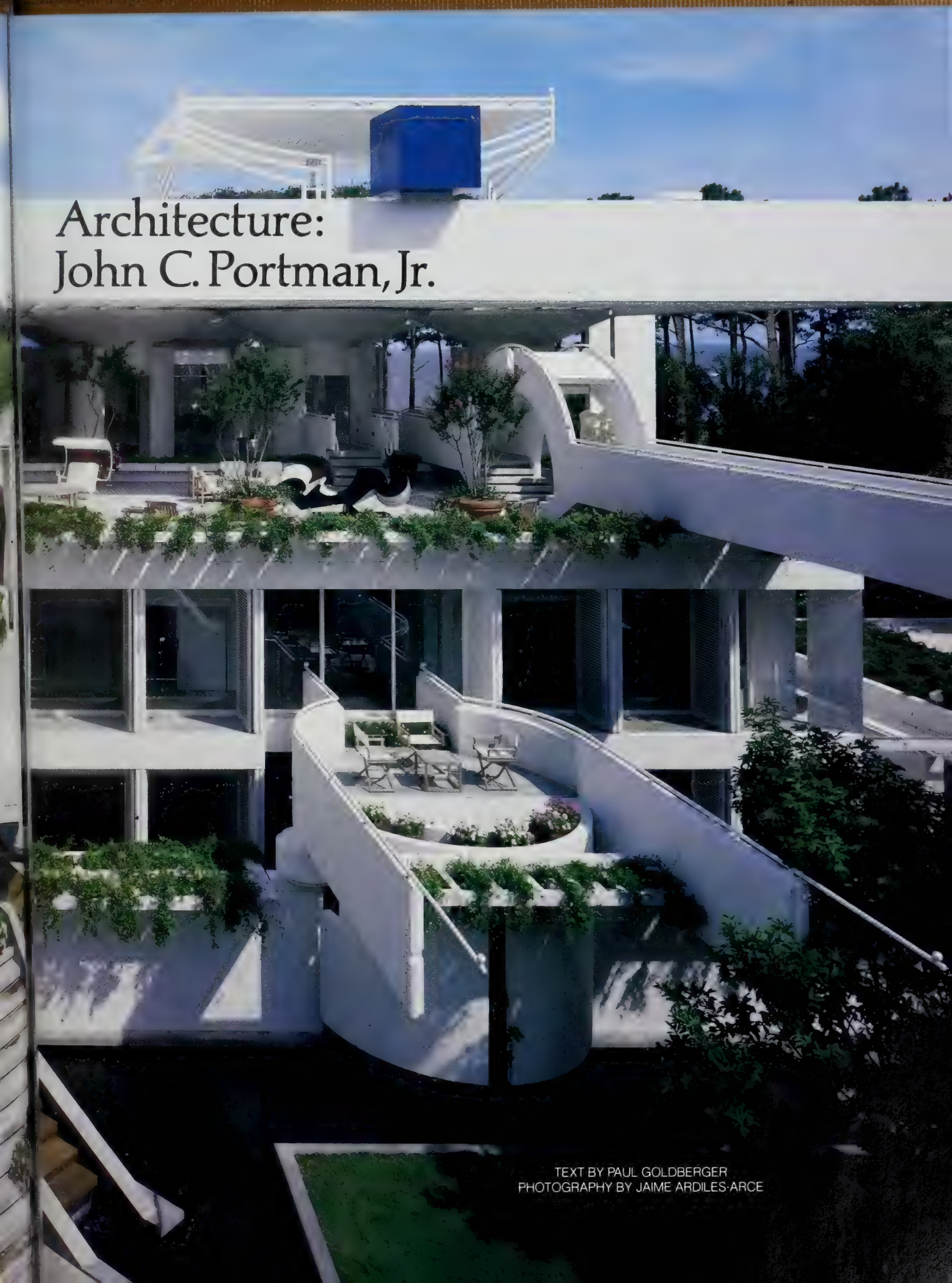
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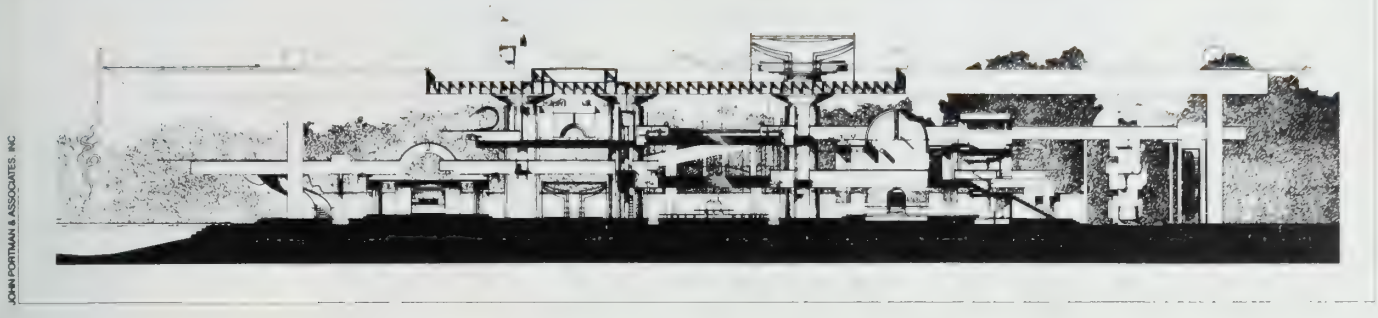
City, State, Zip _____

Architecture: John C. Portman, Jr.



TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY JAIME ARDILES-ARCE

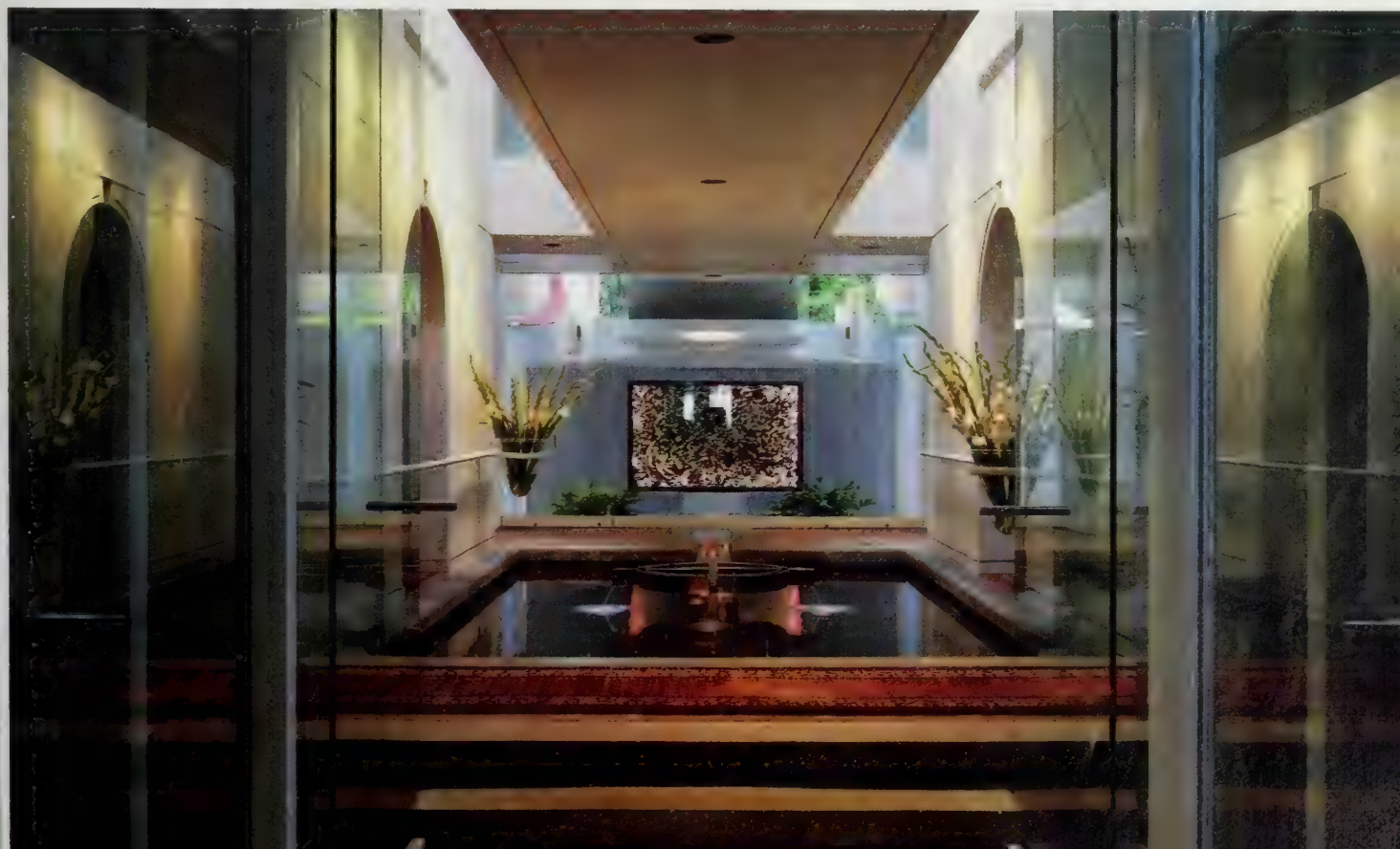




IT IS HARD TO KNOW whether John C. Portman, Jr.'s, beach house on Sea Island, Georgia, belongs to the category of modern architecture or fantasy architecture—for here modernism is turned into something wildly exuberant and as intensely personal as any house built in our time. This flamboyant house is the culmination of Portman's efforts as a designer, and to say that it bears a certain resemblance to his well-known atrium hotels is not to denigrate it. For here the ideas that have intrigued John Portman for more than two decades, since the mid-1960s when he designed the Hyatt Regency hotel in Atlanta that thrust him into fame, are explored with a refinement impossible in any large-scale commercial undertaking. The Sea Island house has dramatic structure, flowing space, reflecting pools, fountains, sculpture and hanging plants, just as in the hotels—all that is missing is one of Portman's signature glass elevators. (There is an elevator, in fact, and it is round as well, but enclosed.)

The beach house, which Portman calls Entelechy II (his house in Atlanta is Entelechy I; see *Architectural Digest*, Winter 1970), is detailed and constructed to the best standards that Portman could muster, and this is what really separates it from the architect's huge hotels, many of which bear the mark of compromise that is inevitable in most large-scale commercial enterprises. On Sea Island, Portman was free to produce the sort of building he has always wanted to build—and the result is an extrava-

Blending his own art, architecture and furniture design, John C. Portman, Jr., has built a monumentally scaled house on Sea Island, Georgia, for himself and his wife. PREVIOUS PAGES: Hanging plants adorn the front façade, where steps cascade down from the second-level arched entrance to the courtyard. OPPOSITE: On the northeast side of the house, the large sunscreen-roof is held up by what Portman calls "exploded" columns. ABOVE: A longitudinal section of the house reveals the complexity and scope of Portman's design. BELOW: A reflecting pool is placed between the family dining room and the library. Extending over the pool is the entrance bridge of the second story. On the far wall, a dichroic glass sculpture by Portman.






SOTO



"The oversize capitals of the exploded columns support a skylight that's integrated into the sunscreen to permit natural light over the whole area," says Portman of the living/dining space in the third-floor master suite. At one end of the space (previous pages), a large fireplace separates the area from the bedroom beyond. Plexiglas sculpture by Luc Angel. In the opposite direction (above), a dining table is covered by a cloth canopy. Lounge chairs near sofa designed by Portman; painting at rear is also his work. Stainless-steel sculpture on low table by Stephanie Scuris.

gant exploration of modernism's sensuous, emotional side. This is not a theoretical building; it is a building full of instinctive, intuitive responses to space and form and light.

It is easier, perhaps, to say what Entelechy II is not. It is not like the beach cottages of the Northeast, full of shingled domesticity, their wide porches the main concession to the sea, and it is not like the beach shacks of California, relaxed and indifferent toward the landscape. At 12,586 enclosed square feet and roughly 21,500 square feet overall, the Portman house has about as much conventional domesticity as an airport concourse, and it stands with as much determined certainty on the landscape as anything ever produced by Le Corbusier.

The basic structure is fairly simple, but it only begins to describe this highly complex building. The house is made up of a central pavilion and side wings, essentially a set of pavilions of different shapes and sizes, all set beneath a huge open grid of a roof, which is itself supported on eighteen hollow columns, each six feet in diameter. The columns contain stairs, baths or closets; the pavilions provide living space on three levels, as well as a large number of roof decks, balconies and overlooks. Running parallel to each side of the house, away from the cover of the great gridded roof, is a sequence of small roofless rooms for the display of sculpture.

The pavilions are little buildings set under a protective umbrella. The façades of the house are made both livelier and more monumental by the ramps and bridges that shoot out from the front and back, from under the great roof, and set the whole composition in motion. There are several pieces of monumental sculpture, many of which are brightly colored geometric works and abstractions of ocean waves by Portman himself. Notable works by other artists include a large Picasso figure of a seated



TIMOTHY HURLEY

ABOVE: On the first level, a canvas-covered gazebo defines a sitting area in the interior courtyard. Here and below, Portman-designed chairs surround a marble table. Swags of pipe railing further articulate the space.

BELOW: The library, located in the west wing, is furnished with suede-upholstered chaises and a large Oriental rug. The arch leads to the interior reflecting pool; a second arch beyond opens to the family dining area.



ABOVE: "Another gazebo shelters the southwest corner of the roof," says Portman, where works of his create an abstract sculpture garden. BELOW: The formal dining room is part of a glass-enclosed pavilion set in a reflecting pool. "Lights are stepped back around a circular opening that shows the living room above," says Portman. The granite table has a circular glass inset lighted ffom below. Large painting by Pablo Palazuelo.

woman, given dramatic position on a high platform, appearing from many vantage points almost to float.

The effect of all this from the rear façade, facing the Atlantic Ocean, is of a highly active mix of solids and voids, white and color, accented with squiggles and geometric shapes, almost as if a Miró were turned into a piece of architecture. There are echoes, too, of some of the grander houses of Paul Rudolph: an overall structure defining space and then a mélange of objects positioned within it. There is a sense of constant movement and of transparency, for we always see through the space. Given the degree of visual activity, the feeling of repose within the house is startling—it seems as if it should be



On Sea Island, the result is an extravagant exploration of modernism's sensuous, emotional side.



unsettling, but it is in fact restful.

The reason may be the consistent degree of luxury, and the palette of colors and materials Portman uses. Except for some accents, the works of art and the plethora of hanging and potted plants, the colors are all soft neutrals. While the floor of the lower level is of brick and granite and there is a substantial amount of glass, the rooms still bespeak lushness. The floors elsewhere are of wood and marble, and many sections are richly carpeted; windows are covered in pleated fabric and baths in marble. The bedrooms could be prototypes for Portman's ideal hotel—they are at once rich and spare, soft and lush, with elaborate baths that can either be opened to the bedroom space or shut off from it.

For all its disregard of domestic convention, however, the house has many qualities of a traditional villa. It is entered through a formal, axial arrival court, which offers several choices—a march up a pedestrian ramp and across a bridge that spans the entry court and leads to an upper level of the structure; a series of steps

continued on page 196

ABOVE: Jan and John C. Portman, Jr., on the west wing roof deck. BELOW AND COVER At the beach wing on the east side, "the bridge and outrigger beam extend the house toward the ocean," says Portman. Trees frame the oceanside terrace where his playful steel-tube sculpture, *Squiggle*, is suspended from the beam over the swimming pool. Umbrellas are from Santa Barbara Designs. Canopied "rickshaw" chairs designed by Portman.





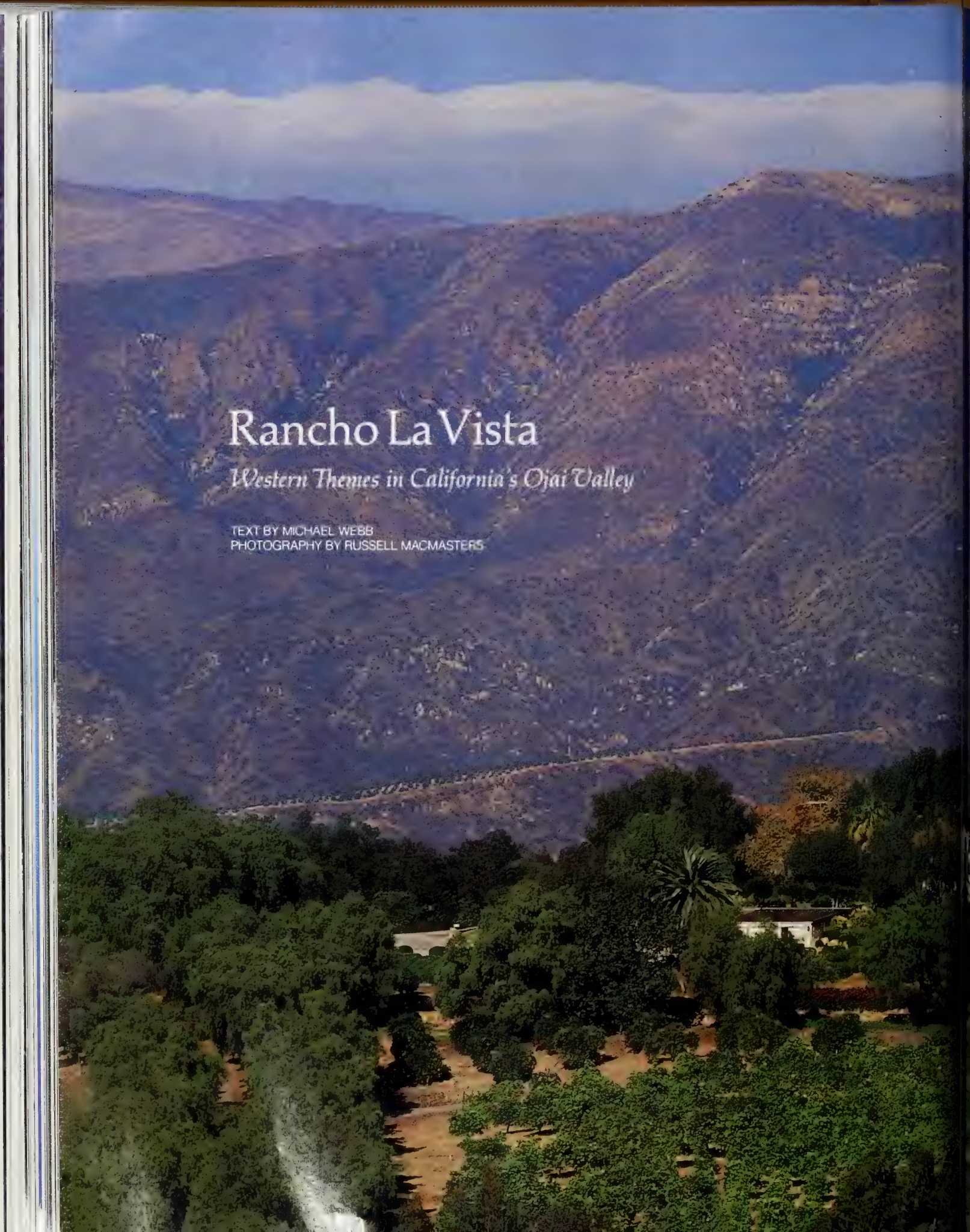


PREVIOUS PAGES: Beyond the terrace is the Atlantic. "*Squiggle* reflects the character of the ocean waves," Portman says of his suspended sculpture. His other works are *Dolly*, left, and *Cyclops*. ABOVE: A bridge traverses the west roof deck. In the arch, Portman's *Dooley's Dance*; right, *Reclining Lady*; beyond the bridge, the top of his courtyard sculpture.

BELOW: A fireplace distinguishes the master bedroom. Miró's *Femme*, right; Portman's *Untitled*, center. Chaise and small table, foreground, Pace Collection. Chair and ottoman, Willow & Reed. OPPOSITE: "The circular pavilion with the main living spaces—dining room, living room and deck above—borders a pool that catches the lights," says Portman.







Rancho La Vista

Western Themes in California's Ojai Valley

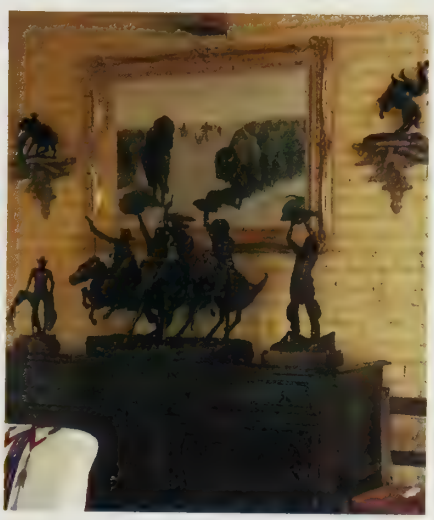
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY RUSSELL MACMASTERS











PRECEDING PAGES: Rancho La Vista, a Monterey-style ranch house in California's Ojai Valley, is set on 400 acres that include citrus and avocado groves. Sweeping vistas northward encompass the Sierra Madre Mountains.

ABOVE: Virginia Milner (above with son Reese Milner) started her collection of Western art forty years ago with a work by Frederic Remington. Over the fireplace are four bronzes and a grisaille medallion, *August*. English transferware tiles rim the fire surround.

FAR LEFT: Western art spills out onto a deep terrace. The mosaic at left was handcrafted for Virginia Milner and her late husband after a bullfight poster they'd brought back from Bilbao, Spain. LEFT: A Remington oil, *Lane Through the Buffalo Herd*, hangs above his large bronze, center, *Coming Through the Rye*.



SOUTHERN CALIFORNIANS may brag about year-round sunshine, but for much of the spring and early summer a chilly sea fog drifts inland every evening and lingers till noon. But the Ojai Valley, just south of Santa Barbara and a few miles inland from the coast highway, seems as remote as Shangri-la. As you climb over the first range of hills, the clouds part like a curtain, the sun emerges, trees and buildings sparkle with unnatural clarity in the clean dry air.

Sixty years ago, the Milner family built a simple Monterey-style ranch house atop a hill, laid out a garden and planted lemons, grapefruit and avocados in the valley and on the facing slopes. Rancho La Vista has changed little since then. Trim lawns are set off by cabbage roses, topiary, and late-blooming jacarandas. There are two oddities, at opposite ends of the garden: a lone palm and a Northwest Coast totem pole. Pepper trees trail their leaves over the drives, and fruit trees mask the burnt hillsides. All around are ranges of purplish mountains, sharply etched against a sky that's animated by lazily circling hawks. The deep stillness is underscored by the far-off lowing of cattle. It's hard to believe that the four-hundred-acre estate is just over an hour's drive from Los Angeles.

The house, designed by James A. Knaefler in 1927, seems deep-rooted in the hillside. The single-story living room leads out onto a deep, shady porch, and is flanked at one end by two stories of bedrooms and at the other by a kitchen and guest rooms. Handsome proportions, emphatic horizontals, and the dramatic alternation of white stucco and dark shingles give the house a timeless quality that recalls the early ranchos.

Virginia Milner "married into the ranch," as she puts it, forty years ago. Her husband's family had decorated the interior in French provincial style, but much of the furniture had been dispersed, and she decided to put her mark on the canvas. "I went to school in New York and spent weekends visiting the great museums and admiring European painters," she recalls. "One day I picked up a book on Frederic Remington and saw bronzes and paintings that were quite amazing. I realized I should learn more about Western art." When she came to Rancho La Vista, she persuaded her husband, the late Reese Llewellyn Milner, to let her furnish the house in Western style and to purchase a few pieces by Remington. They began with a single bronze, *The Scalp*, purchased at what now seems the bargain price of $5,000 from a New York dealer who had known the artist before his death in 1909.

That was the modest start of the Milners' desire to surround themselves with Western art—which now fills every room and spills out onto the terrace. It is a personal collection, selected to enhance everyday life. On the terrace, a Thomas Holland bronze of a cowboy reining in his horse sits atop a table carved from a chunk of mesquite. Scattered around are chairs constructed from farm implements and horseshoes. Beside the entrance is a cigar-store Indian and a wooden figure of St. Francis from Santa Fe; bronzes sit on an old chest and a longhorn skull is nailed high on the wall.



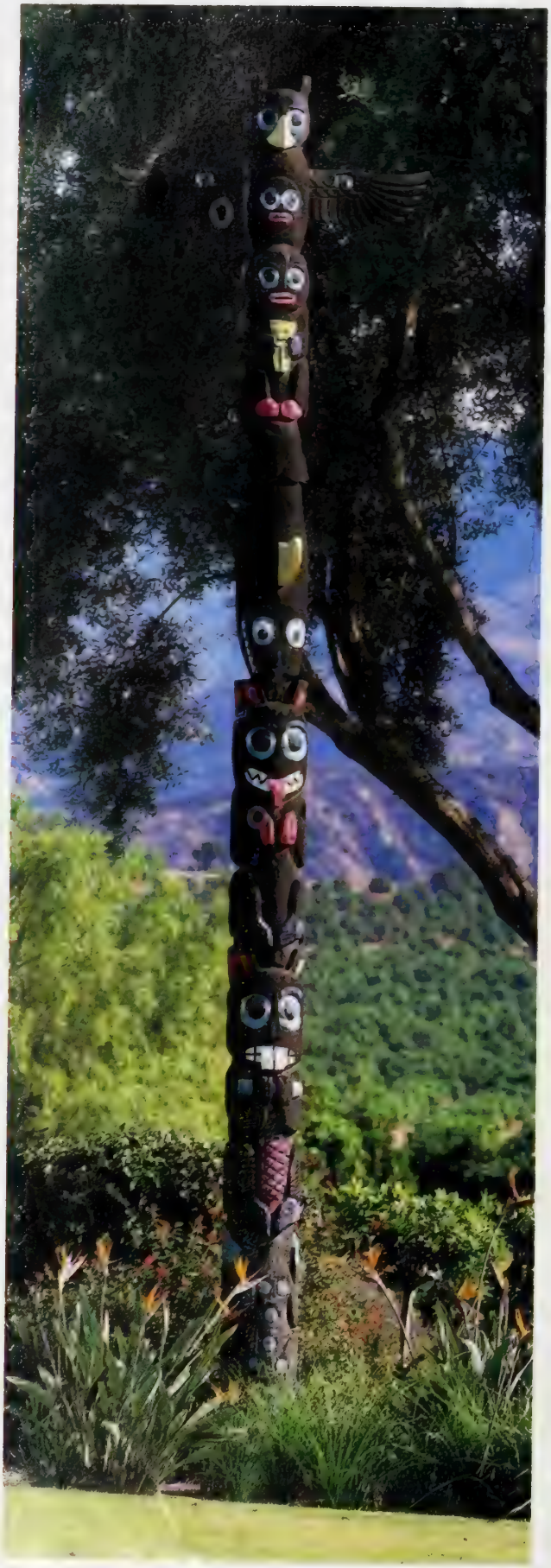
A tiny hallway suggests a working ranch. There are hats and lariats, chaps and shotguns, clustered in profusion. A witty collage of a bull peers over a Holland bronze of a cowboy about to rope a steer. Above and beyond are the bedrooms, simply furnished with geometric rugs and painted Mexican furniture.

All this is by way of overture to the expansive living room, with its hand-hewn beams, adobe walls and planked floor. Virginia Milner covered the sofas with Indian blankets she found in a store on the Salmon River in Idaho, and their geometric figures echo the Hopi kachinas around the room.

Virginia Milner chose not to employ an interior designer. "It's so difficult to get another person involved in your ideas," she says, "and so easy to get carried away and diminish the impact of the art—which is what really matters to me." She recalls that when she and her husband started collecting, neither realized that they themselves would get carried away, becoming experts as well as enthusiasts in the process. So popular have Western artists become that collectors must constantly be on the lookout for forgeries. A Chicago gallery once sent the Milners a Remington painting, *Her Calf*, with an option to buy. "My husband was wild for it," Virginia Milner says, "but something seemed wrong to me. I checked all the books and found that Remington had done a drawing by that title, which someone else had copied—very competently—as a painting."

There's no question about the

Designing the interiors herself, Virginia Milner chose simple furnishings and Western-style accessories to complement the collection. "The art," she explains, "is what really matters to me." OPPOSITE: Hand-hewn beams and adobe brick walls in the amply proportioned living room set off the artworks. At rear, Remington's *The Scalp* and *The Bronco Buster* flank a John Wayne bronze by David Manher. Chair and sofa fabric was fashioned from Indian blankets. ABOVE: "I've been collecting Hopi kachinas for about sixteen years," says Virginia Milner.









authenticity of *Lane Through the Buffalo Herd*, or the bronze that sits beneath, *Coming Through the Rye*. And there's no mistaking the explosive energy that infuses the smaller figures and sketches by Remington. They are fine art, and they celebrate a vanished way of life, fueled by the spirit of adventure that captured the imagination of young artists and drove them to leave home and ride through the West in search of fresh material. Only now, with the frontier a fast-receding memory, can we fully appreciate the skill with which they caught that time and place.□

The Remingtons celebrate the spirit of adventure that captured the imagination of young artists and drove them to ride through the West in search of fresh material.

Rancho La Vista was conceived sixty years ago as a working ranch. "Today we have some cattle, about forty head, but mostly because we like to have something moving around," says Virginia Milner, above with foreman John Woolwine, who's been at the ranch "since the beginning."

OPPOSITE LEFT: A trip to Alaska some fifteen years ago yielded the Northwest Coast totem pole and numerous soapstone carvings.

OPPOSITE RIGHT: The rocking chair made of horseshoes is one of many whimsical pieces constructed entirely of farm implements.



Frames of Reference

Varied Palette for a New York Apartment

INTERIOR DESIGN BY JAY SPECTRE, ASID
TEXT BY PETER CARLSEN
PHOTOGRAPHY BY PETER VITALE





PRECEDING PAGES: Late Edo screens, as well as bronzes by Degas, Marini and Giacometti, enliven the drawing room of a Manhattan apartment. Clarence House fabric covers the banquette, window seat and walls.

ABOVE: In the understated entrance hall, pale silk wallcovering provides a muted backdrop for *Woman Walking in a Garden*, 1887, by van Gogh. Richly lacquered 19th-century Japanese hibachis are used as cachepots.

OPPOSITE: "The apartment showcases some very important art," says Spectre. "My client has a real knowledge of and genuine enthusiasm for Impressionist painting." The study is highlighted by *Falaises et Voiliers à Pourville*, 1882, by Monet.


IMPRESSIONISM AND
AMERICAN

"VERY SIMPLY, THE APARTMENT is New York in the eighties—moving fast into the twenty-first century." Jay Spectre is outlining the underlying philosophy of his latest project, and indeed the overall direction of his recent work. "I'm concerned with interpreting the age we live in," he continues. "It seems to me that this is what interior design should always deal with."

To Spectre, the essential activity of the designer in the next decade and a half will be to engage in a kind of visual summing-up. "We have a large part of the century behind us, and one that is well documented. It's time to reappraise it. Fashions have come and gone too quickly to be assimilated—the breakdown in the old division between formal and informal activities, the changes in manners, for instance. Think of the impact this has had on the way we think about a room."

Ease of operation and a sense of wearing both luxury and functionalism lightly are important elements in the apartment. The dining room table is a classic example of this kind of thinking. It is on casters. It is exactly the sort of detail that Spectre's admirers have come to expect. The fact that the dining room also doubles as a library is typical of Spectre's pragmatism. The apartment, after all, is relatively compact. The dining room had to be multifunctional.

"We faced a typical New York problem," says Geoffrey Bradfield, the designer's partner. "It's the proverbial set of boxes, but with a superb view." The hard edges of the rooms were softened with rounded corners, while the extraordinary panorama of midtown was literally framed in the living room by rich wooden paneling around the window. Another early decision was to drastically limit the background color. This has the effect of dramatizing the art as well as creating the kind of harmonious setting that is a necessary counterpoint to the almost tropical brightness marking the costumes of New York social life.

The golden German stone floors in the living room, caramel-colored leather on the window seat and silk panels on the walls are all employed to keep the tone civilized and mellow. "We also paid a lot of attention to the lighting, which can often be a problem in apartments like this," says Bradfield. "It needs to be soft but clear."

Like so many Manhattan apartments that are essentially pieds-à-terre, the social dimension is very important. "It was structured to be comfortable for two or three people having drinks, or for twenty-four having dinner. There is an inherent flexibility in the design. If you analyze the amount of seating in the living room, it's enormous relative to the size of the apartment, but I don't think it would feel that way to a single person reading on the sofa. The space was designed to work in an intimate way."

Spectre believes there are other characteristics that attract a certain kind of person to his work. "I usually find that fastidiousness is an important factor. My spaces are quite demanding in terms of maintenance because they're basically simple. You can't leave too much clutter around without compromising the overall concept. But it's more than just physical maintenance. I like to think you have to have a well-organized mind as well, to really appreciate my point of view."

"I must say it is my ongoing romance with this century that is the key—the freedom we now have to mix stainless steel with marble, to juxtapose the best of every period."

It is his ability to combine this almost astringent design philosophy with rich materials and an abundance of art and artifacts that is at the heart of Spectre's approach to his work. "Again, I must say it is my ongoing romance with this century that is the key—the freedom we now have to mix stainless steel with marble, to juxtapose the best of every period. And I think in the same way we've become free to invent ourselves. We don't have to fall back on clichés of social behavior to define our personalities.

"It's precisely this sort of ease that I try to reflect in my work—especially with a project of this nature, in a city like New York and with a client who personifies the kind of character I'm talking about."

Ultimately, Spectre set out to do something both ambitious and simple—to create an apartment that is a reflection of a complicated historical moment, a time in which we seem to be looking both backward and forward. □

In order to best utilize a minimum of space, the dining room also functions as a library. Degas's *Danseuses au Foyer*, 1901, hangs above the table supporting a small Maillol bronze. Fabric on pillows, sofa and chairs from Clarence House.





""m increasingly interested in Japan," says Spectre. "I think you can see that in my work." A 19th-century Showa Period calligraphy screen and a lacquer hibachi add an exotic touch to the master bedroom.







Wyck Hill House

A Country Hotel in the Cotswolds

TEXT BY JAMES LEES-MILNE
PHOTOGRAPHY BY DERRY MOORE

IF EVER THERE WAS A CASE of an old house falling on its feet, here we have it. Wyck Hill House has been through many vicissitudes, not all of them to its advantage. It has had a checkered history—including habitation by the ghost of a white-robed woman said to float down the main staircase—and more owners than have been good for it. The last in the long line of proprietors are two American women, Polly Henry New and Juanita Wentz Hughes, who by dint of ferocious energy have given this venerable house new life as a quiet country hotel.

In 1984 they acquired the slightly grotty Wyck Hill House, which had been operated as a hotel for some years, and the thirty acres surrounding it. Within months they and a third partner, Estelle Yates Holmes (who later dropped out of the triumvirate), transformed the building, redecorated it and furnished it with antiques bought in London or in neighboring towns.

Wyck Hill House was once a country gentleman's residence, modest and unassuming. Rather oddly for a manor house, however, it is not located in a village, the usual arrangement in the Cotswolds. On the contrary, the charming hamlet of Wyck Rissington, of which Wyck Hill House forms a part, is over two miles away.

Though not a period mansion, Wyck Hill House is by no means without architectural interest. It is imposingly constructed of local honey-hued stone, and in the setting sun it glows like a fiery furnace. Moreover, its situation in the heart of the Cotswolds is superb. The view from the grandiose portico looks southward over pastoral country that seems infinite, with an occasional gray roof denoting a hamlet, and westward over a well-kept wood—part of the hotel's estate—toward Bourton-on-the-Water.

The original house at Wyck Hill may well have been

Once the manor house of the tiny Cotswold village of Wyck Rissington, Wyck Hill House has been thoroughly refurbished and recently reopened as a hotel. Built of Cotswold stone in about 1722, the house is situated on a thirty-acre estate. Morning coffee and afternoon tea are served on the south terrace. Colorful annuals enliven the flower border.



"We searched for two years," says co-owner Polly Henry New, "and when we saw Wyck Hill we knew it was 'our house.' " Bright chintz and antiques create an inviting atmosphere in the reception hall.

Jacobean. Indeed the coach houses and stables—now converted into guest cottages—and the cobbled courtyard suggest it. Yet the first person known to have acquired the property was one Vincent Oakley, who around 1722 built the present house. Beginning in 1738 the Dickinson family owned it, and under the stewardship of Marsh Dickinson enlarged the house. The long cedar panels of the library may be from his time, although the cove ceiling dates from the nineteenth century. He was more concerned with trying to find coal under his land than with the house itself, a pursuit in which, mercifully for the landscape, he was unsuccessful. His memorial, however, is undoubtedly the finest apartment in the house, a drawing room with an ornate Adam-style ceiling and Carrara marble fireplace. The nu-



The carefully restored drawing room, which features an Adam-style ceiling, is used for private parties and piano concerts. Bay windows open to the garden, overlooking the Windrush Valley.

cleus of the ceiling is a stucco oval, around which revolve semicircles of husks and fans. The border is composed of pretty urns and swags. A wide semicircular bow on the west front that accommodates a grand bedroom also dates from Dickinson's time.

After several more owners, in 1875 Wyck Hill House fell into the hands of a man named Paul Butler. Before moving in, Mr. Butler made extensive alterations, which included the addition on the southeast gable of his flamboyant coat of arms carved in stone. His motto, "Comme je trouve," seems contradictory. He certainly did not leave the house as he found it.

From 1921 to 1931 house, village and estate were owned by Arthur Edward Wrigley, whose wife was a first cousin

of my father. They were parents of innumerable daughters, and in my boyhood I sometimes visited them. The Wrigleys were the last family to live at Wyck Hill as squires, albeit for a mere decade, for Cousin Arthur, ever searching for the perfect home, was constantly on the move from one large house to another. I remember thinking Wyck Hill like a cozy girls' school, a sort of contradiction in terms to the horrid boys' school to which I had been sacrificed. At any rate, when the Wrigleys left, the estate was split up and the big house separated from the village.

Thereafter Wyck Hill House fell on bad times. During World War II it served as a children's evacuation shelter, and after the war it was occupied by three successive preparatory schools, each worse than the last. The nadir was perhaps reached when Wyck Hill harbored a fraudulent boarding school run by two ex-convicts that made headlines in the scandal sheets. Finally, in the early sixties, a whole Georgian wing was burnt to the ground.

After a period of emptiness and neglect, not to mention the fire's devastation, Wyck Hill House became a modest hotel. And so it remained until it was purchased by the three women from Texas. In a sense, Wyck Hill is the average American's dream manor house. Every detail—



ABOVE: In the dining room—to which a new wing is being added—a window frames a view of the valley. BELOW: Hotel guests and local residents can mingle in the oak-paneled bar.



Originally used as a morning room, the library at Wyck Hill has a cove ceiling and cedar-paneled walls. Nineteenth-century bird prints by V. Riesenthal hang near the door.



from the floral draperies in the bedchambers to the morning coffee served on the terrace—has been considered. The number of rooms available is limited to sixteen in the house, with another five in the converted coach house and two in separate cottages. Each room has been carefully assembled by designers Dona Pitman and Richard Batz.

In winter (and, it must be admitted, in spring and autumn) a blazing log fire crackles in the grate of the reception hall, an imposing room with an open colonnade and a fine Georgian-style staircase. The moment the three partners entered this hall, they knew they had found their El Dorado. Comfortable chairs and low tables topped with flowers and ornaments now cluster around the homey fireplace. Guests gather here for drinks and conversation, or to read the local news.

The cedar-paneled library is similarly furnished and made cheerful by chintz draperies and nineteenth-century bird prints. There are even antique library steps to reach those books out of reach on the shelves.

Somewhat more staid, as befits its elegant Adam decoration, the drawing room is the scene of piano concerts each weekend, and is popular with local residents for private parties. Though not restored with its original, rather garish Adam colors, the ceiling remains a focal point of the room. A pair of handsome mirrors face the bay window and reflect a paved terrace and a wide bed of old-fashioned shrub roses. Upright Georgian-style chairs and wing chairs are covered in patterned fabrics.

The bedrooms and the nuptial chamber—equipped with a Victorian four-poster vast enough to accommodate a small family—are prettily furnished. And, of course, each offers views onto the gentle English countryside.

The food from all accounts is beyond compare, the chef's provenance being Tewton Glen near Bournemouth. The daily bread and even the chocolates provided are homemade. Meals are in such demand by the locality that an extra wing is being added to the restaurant.

The venture has proved such a pleasure that the owners now spend half the year in the Cotswolds. And perhaps the most rewarding aspect of the hotel's success lies in Wyck Hill House itself—for the gracefully appointed rooms and hallways again resonate with warmth and life. Indeed, one thing missing from the hotel of late is the white-robed ghost, who hasn't appeared since the hotel's reopening. Perhaps she can rest at last, assured of Wyck Hill's continuing prosperity. □

Sheep graze in the rolling meadows around Wyck Hill House. "A former owner searched diligently for coal on the estate," says Polly Henry New. "I'm very glad he didn't find it!"



"Every room has a different décor," Mrs. New explains. "We wanted each to convey a sense of grace and livability." The Bow Room overlooks the original tree-lined drive.



Inside Stories

Author Judith Green's Park Avenue Residence

INTERIOR DESIGN BY ANN DOWNEY
TEXT BY JESSE KORNBLUTH
PHOTOGRAPHY BY PETER VITALE

THERE ARE MANY New York women struggling to balance career, family and entertaining, but few are as unaffected and good-humored as Judith Green. Who else would display monumental flatware with her initial so prominent that it could lead off an eye chart—and then admit she bought this silver when the household goods of Harry Guggenheim were auctioned? Who else hires transvestites to perform as the Supremes at a birthday party for her children? Or, when a visitor asks about the Larry Rivers painting in her library, takes that as a cue to announce the price she paid when she was just out of Vassar and writing Campbell's soup commercials?

Judith Green's reputation as a





LEFT: "I wanted my children to feel as if they were still living at Hemlock Hill," says author Judith Green, right, seated in her apartment with interior designer Ann Downey and Green's favorite Cavalier King Charles spaniels. The contemporary primitive painting is of Green's former Westchester estate.



ABOVE: "My goal was to achieve a country feeling in a sophisticated New York apartment," says Downey. In the living room, Charles Burchfield's *Cannas and Studio*, 1931, hangs above Henry Moore's *Reclining Figure*, 1946. At center is *Waiting for Master*, attributed to Landseer. Stark carpet. Clarence House fabrics.



Seated Woman in the Blue Dress, 1942, by Matisse is complemented by a 1950 Calder mobile entitled *Water Spider*. Completing the living room vignette is an early-18th-century English table, a Louis XV cane-backed chair, an English candlestick lamp and a Victorian silver frame and cup.

seriously funny person obscures the fact that she's a novelist who takes special pleasure in dismantling sacred institutions. Her first novel, *The Young Marrieds*, demolished suburban matrimony. *Winners* dissects a political marriage from the point of view of a sophisticated, sexually restless wife. Her most recent book, *Sometimes Paradise*, shows how a determined and good-hearted outsider conquers Palm Beach society; her next novel will follow a young man as he inherits a fabulous fortune and develops what Green calls "a reverse Midas touch."

The two Judith Greens are not at war with each other, and for a very simple reason. The mother and hostess lives in a spacious apartment so bright, cheery and comfortable it's easy to forget that this is one of Park Avenue's snootiest buildings. But each morning, long before tycoons gather for their ritual power breakfast, the writer leaves that apartment and takes the elevator up to a tiny maid's room, where she composes, in silence, on an old Remington.

Judith Green's transitions are so smooth and the good taste of her home so timeless that it seems as if she's always lived this way. In fact, for fifteen deliriously tranquil years, she lived with her husband and two children at Hemlock Hill, a Westchester mansion with five ponds, vast gardens, guesthouses, and a caretaker's cottage that would, a friend says, "make quite a nice estate if you moved it to Southampton." But when Bill Green died in 1979, this sunny house became a gloomy Elba.

Mrs. Green started her apartment search with one unshakable idea—she wanted to recapture that feeling of life in the country. The apartment she chose was vast enough, but it had dark paneling in the dining room and hall. And in the library, where paneling might be expected, the walls were covered with mirrors.

There was one other liability: the new owner. "I see an empty room as empty," Green cheerfully admits. "I don't know what I want in it until it's there." Fortunately, she'd met Ann Downey, head of Morton Interiors, a dozen years ago at a birthday party their mutual friend Frank Sinatra gave for Jack Benny. As Green and Downey got to know each other, Green discovered something wonderful—in her work as a designer, Downey generally likes to show her clients no more than three fabrics.

And as it happened, Green needed to look at only one fabric per room to get the look she wanted. Downey knew that her client loved gardens, so she chose red chintz for the living room and yellow for the library. To showcase the colors, Downey enlarged the living room windows by



Max Beckmann's *Snake Charmer*, 1940, animates the dining room. Antiques include Limoges vases, an 18th-century English oak sideboard, and English dining chairs covered with Clarence House fabric. Baccarat crystal stemware.



removing the surrounding paneling that matched the Grinling Gibbons-style boiserie above the mantel. And she boldly painted over the rooms' other paneling because, as she says, "women don't live in men's clubs."

With the stage set, there was no question how Green would adorn it. She has long been besotted with Cavalier King Charles spaniels; when she lived in Westchester, she bred them and gave them as special presents. She collects canine images on snuff-boxes and cigarette cases. And, in her living room, she displays what may be her favorite possession, a nineteenth-century portrait of two spaniels, entitled *Waiting for Master*.

Like everything else about Judith Green, this painting comes with a story. "I saw it at Mark's Club in London," she explains. "I had to have it, but I was told that Mark Birley never parts with paintings of animals. A few weeks later I went to the party at Claridge's that Frank Sinatra gives at the end of his European tour. And he rolled this out, wrapped, on a luggage cart and gave it to me as if it had been the easiest thing in the world to get."

It is highly possible that most of the people who flock to Green's apartment don't have a chance to notice the art. Her parties are legendary, as much for her ability to mix and match as for the fame of her guests. William Paley found himself seated next to Sydney Biddle Barrows. Claus von Bülow spent one Thanksgiving

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LEFT: The library walls were originally covered with mirrors "so smoky that," says Green, "you wouldn't have been surprised to see Libby Holman stretched out on a piano." A bold 1969 oil by Rothko is flanked by Rivers's *Portrait of Brigitte Mernahan*, 1956, left, and *Still Life of Two Guitars*, 1920, by Picasso. Brunschwig & Fils fabric. Stark carpet.

ABOVE: For teenager Nicholas Green's bedroom, Downey lacquered every wall surface and installed deep cabinets. Watercolor is Dufy's *Chantilly Racecourse*. Hansen lamps.





Art: Schoolgirl Paintings

Nineteenth-Century Works by American Amateur Artists

TEXT BY JAMES R. MELLOW

ABOVE: *Melon and Fruit in a Compote,* Susan Beckwith, circa 1840. Watercolor on paper; 18" x 21". Stylized still lifes known as theorems—accomplished with stencils and on occasion done freehand—depicted flower and fruit arrangements symbolic of abundance. Peter Tillou Fine Arts, Litchfield, Connecticut.

OPPOSITE: *Charity,* anonymous, circa 1820. Watercolor on paper; 11¾" x 9¾". Based on an English mezzotint published in 1802, but probably rendered in Portland, Maine, a schoolgirl painting portrays the theme of charity against a New England village setting. Sheila & Edwin Rideout, Wiscasset, Maine.



"TO FORM THE MAIDEN for th' accomplished wife, and fix the basis of a happy life!" So ran the motto of the Young Ladies' Academy of Philadelphia in 1789.

In dame schools and female seminaries of the late eighteenth and early nineteenth centuries, the embellishments to the standard curriculum varied little. Well-bred young ladies were taught sketching and painting, needlework, music, dancing—the proper and genteel accomplishments that rounded out a useful domestic life. For the most part, however, the talent for painting in women was assumed to be an indulgence in a pretty pastime; nothing to be cultivated as a serious ambition. A woman's domain was the home and family. The arts, politics and business were better left to men. "Woman," as one mid-nineteenth-century medical expert put it, "has a head almost too small for intellect but just big enough for love."

True, for most female graduates of Mrs. Rowson's Academy in Medford, Massachusetts, or the Vermont Literary and Scientific Institution, painting and sketching would remain a pleasant homely exercise, something to keep a young wife's mind and spirit usefully occupied without detriment to her household duties.

As amateurs, schoolgirls stitched embroidery pictures of biblical stories

ABOVE: *The Casting Out of Hagar and Ishmael*, anonymous, late 18th century. Watercolor on paper; 9" x 11". Artwork by schoolgirls interpreted mythological, mourning and religious subjects. One of the latter is rendered on two Bible endpapers joined during restoration. America Hurrah Antiques, New York.

OPPOSITE: *Tudor Hall Wales* and *Saint Catharines Abbey*, Harriet Willard, circa 1820. Watercolor on paper; 18" x 23". Worked by a student, perhaps at Miss Tinkham's School in Wiscasset, Maine, a pair of paintings resemble book illustrations that often inspired schoolgirl art. Kenneth & Ida Manko, Moody, Maine.


TUDOR HALL WALES


SAINT CATHARINES ABBEY

If the careers of these artists disappeared into marriage and child-rearing, the works survived, turning up at auctions and flea markets.



Hurlburt Family Memorial, Elysabeth Hurlburt, 1808. Watercolor and ink on paper; 16½" x 20". The popular genre of mourning paintings, usually commemorating heroic personalities or deceased relatives, typically featured a weeping-willow tree and a memorial monument surrounded by figures representing the grieving family. David A. Schorsch, Inc., Greenwich, Connecticut.

or painted watercolor "mourning pictures" of relatives grieving for loved ones at graveside monuments in the shade of languid weeping willows. They created theorem paintings—usually on paper, cotton or velvet—of fruit and flowers in opulent arrangements made from stencil patterns. They copied illustrations from fashionable magazines and studied the pages of *Godey's Lady's Book* or *The Ladies' Home Journal,* which offered hints on technique and style.

There were exceptions—women whose ambitions went beyond the polite conventions of the early nineteenth century, who had brief careers as itinerant portrait painters or maintained small studios from which they sold decorative paintings to family and friends. And there were those who aspired to great things. In *Little Women,* Louisa May Alcott voiced the dreams of many a schoolgirl painter through the character of Amy March (a portrait taken from life; her sister



Basket of Fruit, anonymous, circa 1835. Watercolor on paper; 10¼" x 13¼". Prevalent in New England and Pennsylvania, theorem pictures were a favorite art form of 19th-century schoolgirls. Thos. K. Woodard, New York.

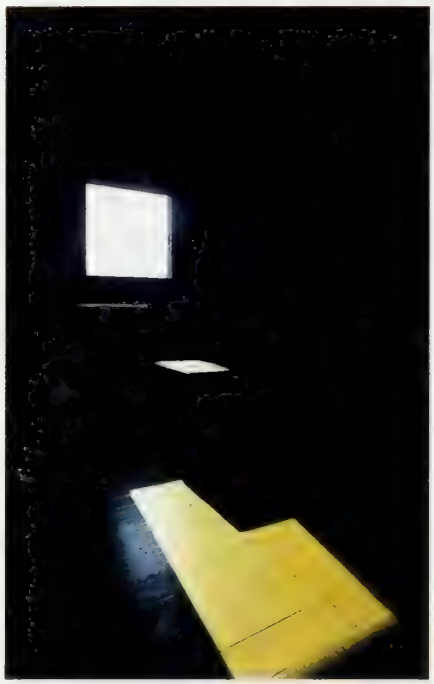
May was an aspiring artist), whose ambition was to "go to Rome, and do fine pictures, and be the best artist in the whole world."

Ironically, the young lady who was equipped with a dame-school education and skills in embroidery and painting—and a proficiency in foreign languages—acquired a durable fictional life. As a governess or a lady's companion, or an innocent young artist studying abroad, she became a familiar heroine in the literature of the nineteenth and twentieth centuries. Middle-class, virtuous and poor, stitching or sketching her way through every adversity—murder, madness, ghostly visitations, the malevolence of gossip and jealousy—she sometimes succeeded in finding true love *and* an improved standard of living. Henriette Desportes in Rachel Field's *All This, and Heaven Too*, is a governess with "a charming talent for flower painting and crayon portraiture," who barely escapes imprisonment as an accomplice in the gruesome murder of her employer, the duchesse de Praslin. She nonetheless finds happiness as the wife of an American Congregationalist minister from West Springfield, Massachusetts. (Here, art imitated life; the novel was based on a famous nineteenth-century crime.) And there is the mousy little narrator of Daphne du Maurier's *Rebecca*, who might well have wasted her life as a lady's companion, content to spend her free time doing pencil sketches of the Riviera, had she not met the handsome and mysterious Max de Winter.

Real life offers some surprises among the ranks of nineteenth-century schoolgirl painters. Queen Victoria (taught by a Royal Academician, a Mr. Richard Westall, a gentleman now in near-oblivion) had a fine hand. Two of her early drawings, done when she was fourteen and sixteen—a portrait of her devoted governess, the baroness Lehzen, and a thoughtful sketch of herself recovering from a bout of typhoid —display a verve that reminds one of Matisse.

Sophia Peabody, as a young invalid in Salem, was taught to draw by "Aunt Curtis," one of the innumerable do-gooding Peabody relatives.

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Historic Houses: Le Corbusier's Cabanon

The Modern Master in the South of France

TEXT BY TIM BENTON
PHOTOGRAPHY BY DANIEL H. MINASSIAN

Le Corbusier's famous description of a house as "a machine for living in" seems at odds with the 1950s summer cabin he designed for himself and his wife in the south of France: There were no cooking facilities, the windows were not proof against drenching rains, and the only shower was one he rigged up outside, in a tree. Yet there, in the last years of his life, the architect/painter/writer found inspiration for some of his finest projects. LEFT: Sunlight slants across bare floors. BELOW LEFT: Le Corbusier and his wife, Yvonne, took their meals on the vine-shaded terrace of the adjoining restaurant. BELOW RIGHT: The cabin faces west across the bay of Cap Martin. OPPOSITE: A rustic pine-log exterior was substituted for the more expensive aluminum or clapboard finish originally called for.

The communion with the sea, in primitive isolation, was a key inspiration as Le Corbusier worked on sketches, a new painting, or some ambitious project of architecture or urbanism.





FOR MUCH OF HIS LIFE Le Corbusier lived in a modern penthouse apartment, which he himself designed, in Paris. But in 1952 he constructed for himself a summer hideaway in the south of France that might appear to cast doubt on the values and principles for which he had always fought. It was a log cabin, attached to a restaurant called L'Etoile de Mer. Here he would come with his wife, Yvonne, in the summer months and work at a table in the open air, with a fine view over the bay toward Cap Martin and Monaco. "I am so happy with my *cabanon* that I shall doubtless end my days here," he told the photographer Brassaï. And so he did. It was in the sea at the foot of those rocks that he suffered a fatal heart attack on August 27, 1965, at the age of seventy-seven.

Those with a taste for the sensational have described his death as an act of suicide, implying despair and a recognition of the failure of his modernist proposals. According to the same line of conjecture, the rustic form of the *cabanon* itself can be taken as evidence of autocriticism—an antimodernist statement. However, the *cabanon* as well as the lifestyle it was designed to celebrate was consistent with Le Corbusier's professional concerns. It was both a private retreat and a research into workers' housing, forms of construction, and aesthetics.

Le Corbusier's personal involvement with this stretch of the Provençal coast had deep roots. He liked to trace the ancestry of his family to heretical Catharists driven out of Languedoc by the Church. His wife came from the town of Menton, not far from the village of Roquebrune.

In 1927, his friends Eileen Gray and Jean Badovici built a modern villa ("E-1027") at Roquebrune, overlooking the sea. Badovici had dedicated several special editions of his journal *L'Architecture Vivante* to the architecture of Le Corbusier and Pierre Jeanneret, Le Corbusier's cousin. During the 1930s, Le Corbusier used to visit E-1027 quite often and painted some frescoes on a side wall.

In the fall of 1949, Le Corbusier invited himself, with twenty friends and colleagues, for a month-long session at Badovici's villa, in preparation for the forthcoming International Congress of Modern Architecture, in Bergamo. They took their meals at the Etoile de Mer. Jealousies and tensions came to a head and a quarrel flared up. Le Corbusier cast doubt on Badovici's status as a modern architect, while the latter poured scorn on the frescoes "defacing" his house. It was the end of a long-standing friendship.

Le Corbusier took to staying at the Etoile de Mer and soon became friendly with its proprietor, a wily retired plumber from Nice called Thomas Rebutato, who was delighted with the business from the visiting architects and cocked a weather eye toward any future benefits for himself. Already, in September, Le Corbusier had begun to sketch two projects that would make his new friend's investment more profitable. "Roq" was a substantial holiday housing development on a site above the restaurant, intended to attract tourists to the area while preserving the site from the creeping villadom spreading out from Nice. It went through two design stages, in 1949 and 1950, and was dropped as impractical in 1951, but not before it had spawned a new patented structural system of steel frames.

"Rob" was one of a number of schemes to provide





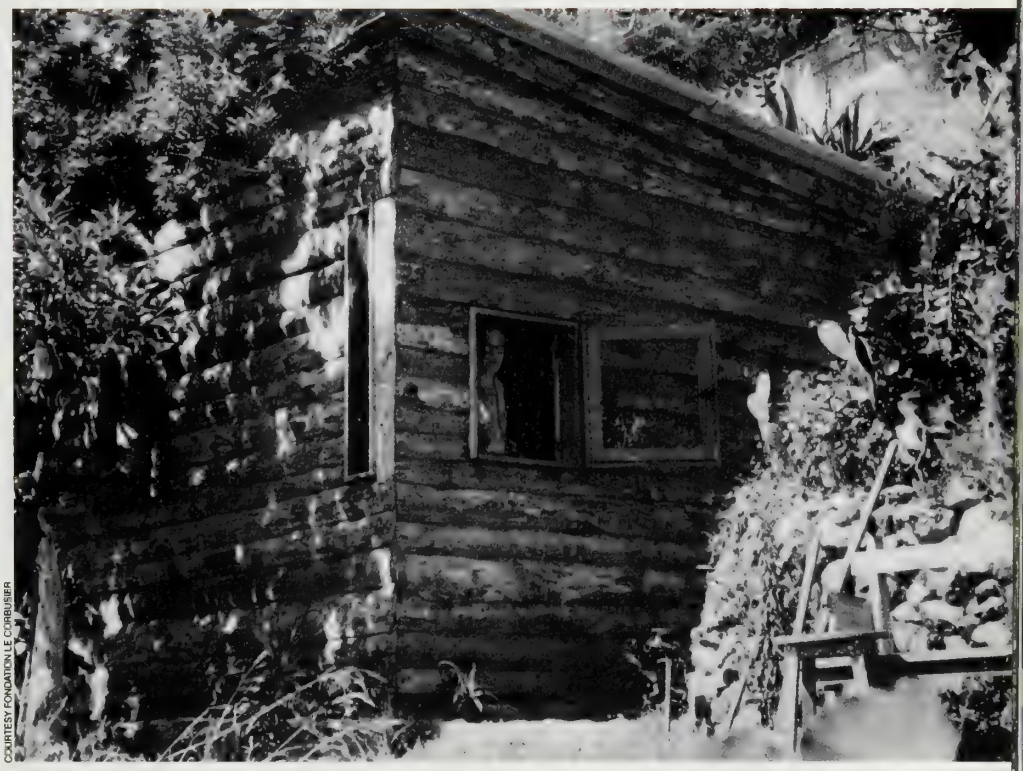


ABOVE AND OPPOSITE ABOVE: The principal space of the tiny 12′ x 12′ cabin was a combination workroom and sleeping quarters. Furniture was minimal, closets and drawers were built-in, and plywood-paneled walls gave a look of airiness. Even the bed was utilized for storage, with capacious drawers forming the base. Partially visible through the open door is a Le Corbusier mural in the entrance hall. Near the window is his worktable and bench, but much of his painting was done outside or in a one-room hut he built just a few feet away, where he also wrote. OPPOSITE: Le Corbusier stands pensively at a cabin window.

Rebutato with profitable accommodations: six summer apartments for visitors and rooms for twelve campers. The site was a spectacular one, on the rocks below the restaurant. The interest-free loan for the scheme was to have come from an old flame of Le Corbusier's, Marguerite Tjader-Harris, a wealthy American widow with whom he had passed some memorable days and nights at her beach house on Long Island Sound in 1935. In a long and touching correspondence, Le Corbusier frequently referred to the *pauvre baraque* (poor hut) as the embodiment of their relationship. It seems that her investment in Rob would







COURTESY FONDATION LE CORBUSIER

have provided her with a pied-à-terre in France and a chance to see more of Le Corbusier. It survived as a practical proposition until a violent storm in February 1955 sent freak waves crashing over the rocks on which Rob was to have been built. Actually, the storm brought about a merciful release from an undertaking that threatened to cause bad blood between the architect and Rebutato and which had come to be regarded in the studio as a money-losing obsession. The only tangible results were five cabins for campers, built on higher ground above the restaurant in 1957, which Le Corbusier designed and had built by Charles Barberis in part payment for the site of his cabin.

On December 30, 1950, sitting out on the terrace at the Etoile de Mer, Le Corbusier sketched out the plans of the cabin as a birthday present for his wife. At first the plan was simply to provide temporary accommodations until the hoped-for completion of the Rob project, in which Le Corbusier was to have had a cabin. In the end, he bought the site, and the arrangement became permanent.

In material terms, the project was given the status of a professional job. During the six months of preparatory work and construction, one of the assistants (Jacques

RIGHT: In a lighthearted self-portrait on a wall of the Etoile de Mer, Le Corbusier depicted himself as a nude figure relaxing on the sand. He added his own handprint, and his footprints, whimsically transposed. BELOW: Detail from the mural. BOTTOM: In a 1950s photograph, Le Corbusier moves purposefully through the rolling waves just below the cabin. A swim in the bay was part of his daily routine.





COURTESY FONDATION LE CORBUSIER



Michel) and two external consultants (Jean Prouvé and Charles Barberis) were kept busy studying the little cabin down to the last detail. The job was worked on as if it were a prototype for large-scale mass production.

Le Corbusier had always been fascinated by the vernacular and the picturesque, from his early love of Swiss chalets and farmhouses to the revelations of his trip to the Orient in 1911 and his many travels all over the world. He looked to the forms of simple Mediterranean houses to justify his new concrete architecture in the 1920s. In the 1930s, his fascination with the vernacular architecture of South America and the south of France led him to incorporate rustic, natural materials in many of his works. As early as 1930 he had designed a modern villa for his friend Errazuris in Chile, to be built out of simple wooden logs. Le Corbusier was no machine-age prude; he would use any materials that came to hand and which seemed appropriate. Furthermore, his attitude to materials was deeply influenced by his sensitivity to site and the spirit of place. Although he toyed with the idea of using an aluminum



facing for the cabin, and the drawings specified a fairly impersonal clapboard finish, it was Le Corbusier who decided at the last minute to use sectioned pine logs, to give the "log cabin" effect.

Structurally, the cabin belongs to a consistent development. Although rustic in appearance, it was actually built of prefabricated plywood panels made in Ajaccio, Corsica. Le Corbusier traveled to Corsica to supervise the cutting and detailing of the panels. In theory the project could have been disseminated all over the Côte d'Azur, just like the other mechanical industrial systems investigated by Le Corbusier for the Roq and Rob sites (folded aluminum sheets, steel sections, concrete). Indeed, the various projects for the camping units (1954–57) all replicated the *cabanon* units as a core within the overall plan.

In this sense, therefore, Le Corbusier classed the design of the cabin as "research," part of a general analysis of minimal housing. The plan of the cabin itself derives from the Maison Loucheur prototype of 1928. This minimal

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ABOVE: Golden branches of a Hinoki cypress stretch above the tiled patio of Joseph and Rosalie Segal's house in Vancouver, B.C. Beyond the bridge the conservatory, which houses the swimming pool and tropical plants, lends a Crystal Palace atmosphere to the landscape. OPPOSITE: Color climbs the hill, edging the rambling stone steps with azaleas, rhododendrons and daffodils. At left, the waterfall, its volume controlled electrically, begins a twenty-five-foot plunge, ending in a dramatic display of white water as it reaches a pool below a rocky outcropping.

Gardens: Levels of Beauty

Floral Cascades in Vancouver

TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY DICK BUSHER



VANCOUVER, SEEMINGLY AFLOAT on its bay between the Strait of Georgia and the coastal mountains, has one of the most spectacular settings of any city in the world. Amateur and professional gardeners alike are encouraged by an almost ideal climate, with abundant rainfall—some sixty inches a year—and mild winters, with freezing temperatures a rarity. "I think it is the best gardening climate in North America," says one of the city's many professional gardeners.

The initial inspiration for the Segal garden was the steep and irregular topography of the site. When Joseph Segal fell in love with the property thirteen years ago, he wanted to do something with the grounds, but he had no particular plan in mind. His wife, meanwhile, was dismayed by the fact that the house's ballroom was literally underground.

"Where would I give sit-down dinners? I didn't want to entertain in the basement, and it was a dark, awful room," Rosalie Segal recalls.

Fortunately their landscape architect, the late Raoul Robillard, discovered that the ravine around the house had been filled in with dirt when the previous owners added a conservatory and a bridge to the property. Exposing the ballroom to the light of day was a matter of moving approximately a thousand cubic yards of dirt and cutting tall windows into the thick concrete walls. In a fine understatement Mrs. Segal says, "My husband is very nice about these things."

Once the decision was made to restore the original topography, the garden began to take shape. Robillard, who learned his trade at Victoria's Butchart Gardens, outlined exterior spaces that were in contrast to the strict and massive lines of the house: all curves and undulating diagonals, with rounded steps to link them together. The steepest slope became the most dramatic feature, a realistic 25-foot waterfall that endlessly recycles water from a hidden 300-gallon tank.

David R. Holliday, who is in charge of the gardens, worked on the initial installation. He remembers vividly the two months he spent helping to build the cascade. After the framework was roughed out, two truckloads of rocks arrived. The larger rocks were carefully dropped into place by crane to lie where they fell. "I kept wanting to move the rocks," Holliday recalls, "but Raoul said, 'Don't touch them.' " To emphasize the natural effect, the two men tossed handfuls of dirt into the cement that fixed the rocks in place.

The waterfall improves on nature in one respect: With the flick of a switch, the Segals can choose between 35 gallons per minute, for a gentle stream, or 120 gallons per minute, for the rush of white water.

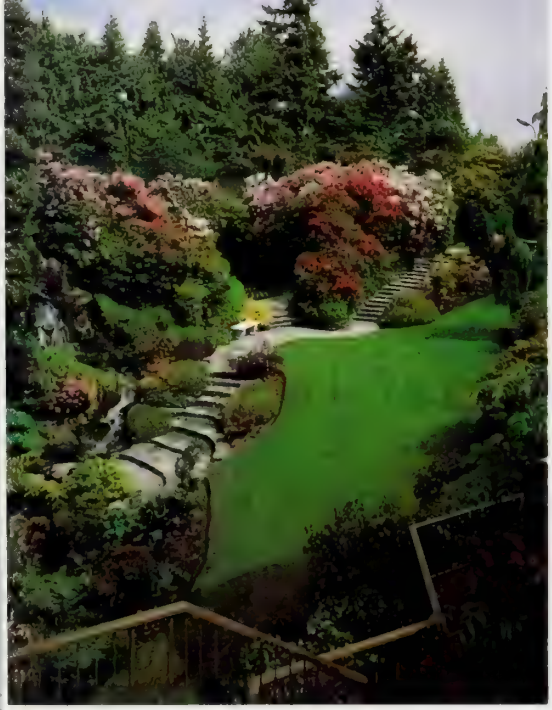
"When we're sitting out on the patio, with the waterfall on high, the sound blocks out everything," says Joseph Segal. "It's like being in the mountains. Twelve minutes from my office in the center of Vancouver and I'm in a different world."

His different world is in fact not one garden but a collage of gardens. The walled space called the Italian garden has beds of flowers for cutting. Tomatoes and lettuce flourish in front of the glass-roofed conservatory,



LEFT AND OPPOSITE : Planters set into curving tile steps display impatiens, fibrous begonias, alyssum and geraniums. Intriguingly grotesque shapes of *Sequoiadendrons*, background, resulted from a fortuitous pruning error, affecting the growth pattern. Nepeta and lamium cascade from pedestal planters.





ABOVE: In a hollow midway between two stairways, a circular garden of fibrous begonias is overhung by towering rhododendrons. BELOW: The first section of the waterfall drops fifteen feet between contrasting colors of red-leaved Japanese maples, massive rhododendrons, boxwood and Sawara cypress.

which houses the swimming pool and a collection of tropical plants. Lilacs mask the tennis court.

For the Segals, the garden has a special magic in winter, particularly during the few days when there is snow, and icicles form on the waterfall.

But even in this idealized garden, nature manages to produce some surprises. Joseph Segal remembers the rage he felt when a gardener trimmed the tops of the *Sequoiadendron giganteum pendulums* that tower over all. The pruning had a drastic effect on their growth pattern, causing the trees to put out curving horizontal branches. Gradually, however, their curious shapes began to appeal to Segal, and today he treasures the distinctive forms.

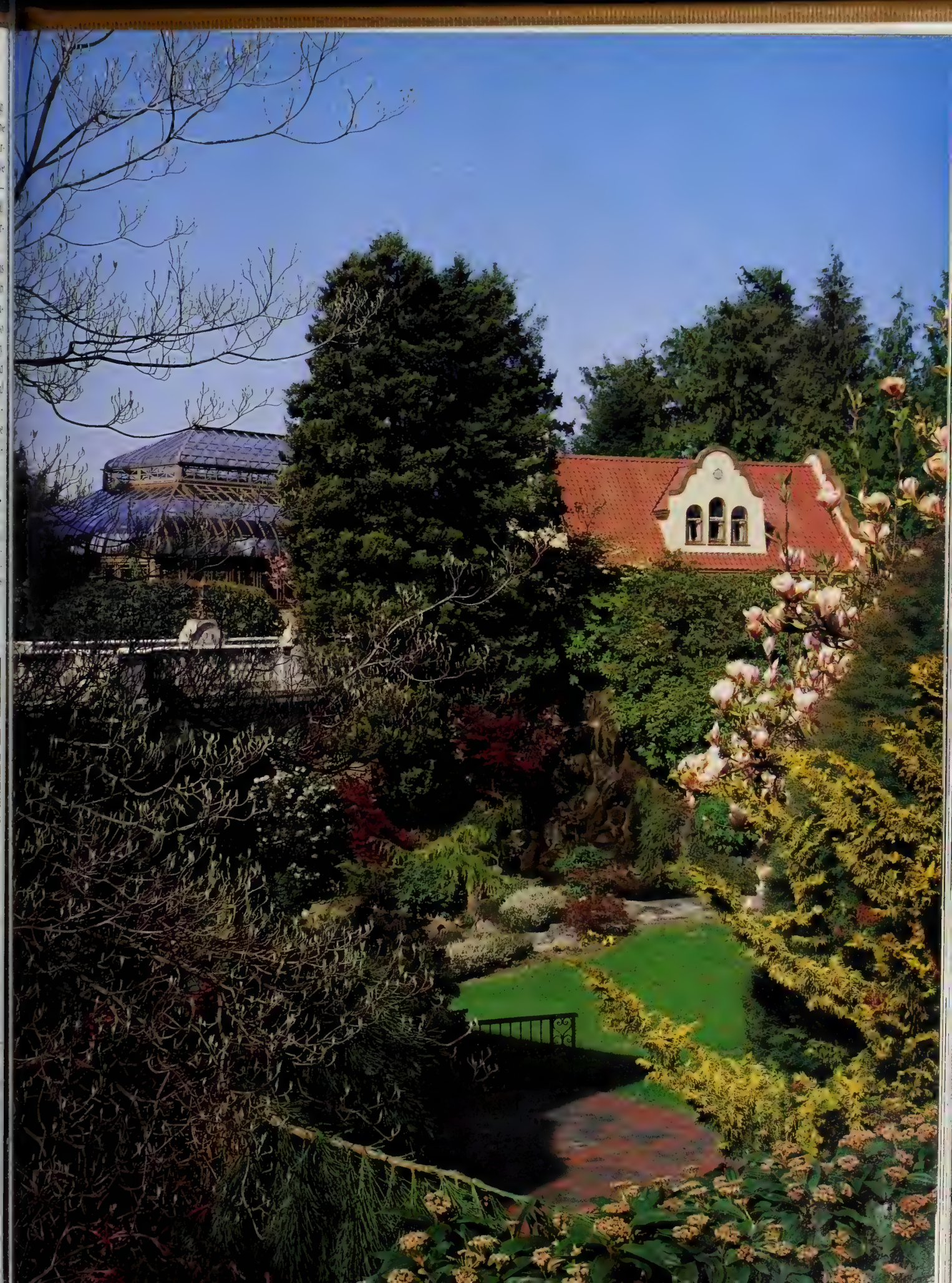
Unwelcome visitors to the garden included a family of pheasants that dug up and consumed some five thousand tulip bulbs. Fortunately, the pheasants had no interest in other bulbs, so hyacinths, daffodils and narcissuses now bloom in the spring.

Among welcome visitors are the hundreds of guests who attend charity benefits at the Segal house. "We give our house for any who need it—the symphony, Children's Hospital, Variety Club, Simon Fraser University," says Rosalie Segal.

The garden is one of the attractions that lure donors to the Segals' lavish dinner dances. Although Vancouver's cool evenings make alfresco dining impractical, guests invariably drift out to look at the waterfall and the flowers. "With this garden, you don't have to provide entertainment," says Rosalie Segal. "For those who love beauty, the garden is entertainment enough!"□

OPPOSITE: The vivid foliage of a Hinoki cypress, and a *Magnolia soulangeana* in full flower (right foreground), rise above low-growing viburnum. The concrete bridge affords an overview of the garden, as well as passage from the house to the conservatory, swimming pool, garage and staff quarters.







BILL HENNIGAR

ARCHITECTURAL DIGEST VISITS: Dinah Shore

INTERIOR DESIGN BY VAL ARNOLD
TEXT BY BRUCE DAVID COLEN
PHOTOGRAPHY BY RUSSELL MACMASTERS



"If you can't be yourself at the beach, relax and feel totally unself-conscious, where can you?" comments Dinah Shore (above), who wanted her Malibu beach house to be informal yet provide a pleasant, uncluttered environment for her to paint, cook, and entertain friends. OPPOSITE: Designer Val Arnold selected oversize chaise longues and sofas for the living room. A *lokapala*, a Japanese guardian figure, stands before the sliding doors. Furniture from J. Robert Scott. Carpet by Stark.



WERE YOU TO BELIEVE the current wave of commercials filmed on Malibu's beaches, the community is a dawn-to-dusk playground perpetually alive with perpetually young Californians whose sole decision in life is whether they should play volleyball, windsurf or toss a Frisbee to their golden retriever. The happy or sad truth of the matter, depending on whether you have a residence along the shore or are merely a visiting voyeur, is that only a few miles of the strand resemble a remake of those "beach blanket" movies of the sixties, and then only in the summer months. From mid-September to late June, the lovely sandy stretches are relatively deserted, and during the week they are empty.

One of the most peaceful, private sanctuaries along the fabled coast is a beach near a crossroad-size hamlet where Dinah Shore bought a house some seven years ago. A faint note of challenge can be heard in her mellifluous Southern accent when she explains, "Although I spend much more time at the Beverly Hills house, this is *not* a weekend place. It's a beach *home*." Standing on her patio, looking out across a beach that's empty save for a parade of sandpipers doing a military quickstep, Dinah Shore expands on this attachment.

"Maybe it has something to do with my growing up in landlocked Tennessee," she says. "All I know is I just love this ocean and that blue, blue sky. Even when the fog comes drifting in, it's marvelous. Every time I get a chance to return, the first thing I do is come out here, and in a little while a whole flock of seagulls glides by, a sort of welcome-back committee. That's my best coming-home present. And what about those dunes, aren't they lovely?" Between the shoreline and the houses that comprise the enclave is a low ridge covered with patches of swaying grasses, creeping ice plant and low shrubs pruned lean by the wind. These dunes, reminiscent of those on Cape Cod, are what visually differentiate this particular seascape from any other along Malibu's coastline.

"All that's out there I wanted in here, short of tracking in the sand," Dinah Shore continues. "Mr. McMuffin, my Shih Tzu, takes care of that, unfortunately. Val Arnold was able to capture that sunny feeling with the fabrics he chose and buckets of white paint. Upstairs, in my bedroom, he succeeded in blending the blues of sky and ocean by painting the walls with what we've come to call 'Trancas blue.' It's a cool, foggy pastel. But, of course, we did a lot more than go through fabric samples and paint cards. A great deal more. There was no upstairs when I bought the place. Adding the second story meant a whole new bunch of supporting beams and walls. Very little of the former house survived the rebuilding—and I just made it."

"I'm after the clean, refreshing simplicity of that beach out there."

To designer Val Arnold, who also did the interiors of her Beverly Hills house (see *Architectural Digest*, July/August 1974), Dinah Shore actually survived with flying colors. "Dinah has the knack of drawing out creativity, which shouldn't be surprising—she's been doing it all her professional life as a singer and television star," he says. "She's used to working with the best and that translates into: 'You're the expert. Here is what I want—tell me how we can achieve



The entry leads into the dining area, which she refers to as the "wok room." "Because of Dinah's interest in Chinese cuisine, we designed a stove with built-in woks," says Arnold. Above the stove is one of Dinah Shore's paintings. The lazy-susan dining table, set with Chinese dinnerware, and Windsor-style chairs were designed and made by George Montgomery, her former husband.





ABOVE: Part of the newly added second floor is taken up by Dinah Shore's studio, filled with her canvases, which benefits from the northern light. OPPOSITE: An umbrella provides shade for the deck off the master bedroom. At right, fluttering in the breeze, is a flag she sewed that depicts the sky, sand dunes and seagulls. "I think I'm a better cook than a seamstress," she says demurely.



it.' She takes advice, assimilates it, and there's never any indecision. And I've never known anyone who was so concerned about the well-being of her guests. Whenever we had to decide about chairs and sofas, her first thought was whether her friends would be comfortable. Comfort was the operative word."

Dinah Shore concurs. "You bet. I love to see people happy in my home—that's what entertaining is all about. But it's not pure altruism as Val makes it sound. We don't dress up out here—it's blue-jean-and-sweater country—so why dress up a house as you would in town? That doesn't mean I don't want a lovely, attractive place, but the rooms shouldn't be crowded with objects. I'm after the clean, refreshing simplicity of that beach out there. What you see around you is what we use. In the 'womb room'—that's what I call the study—I didn't hide the stereo and VCR equipment in closets or camouflage that monster of a television screen. Why play hide-and-seek? Those are the tools of my work." Work these days entails concerts across the country (a little while back there was a Japanese tour), singing with local symphony orchestras or her own small jazz group.

Immediately on entering the front

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The St. James's Club

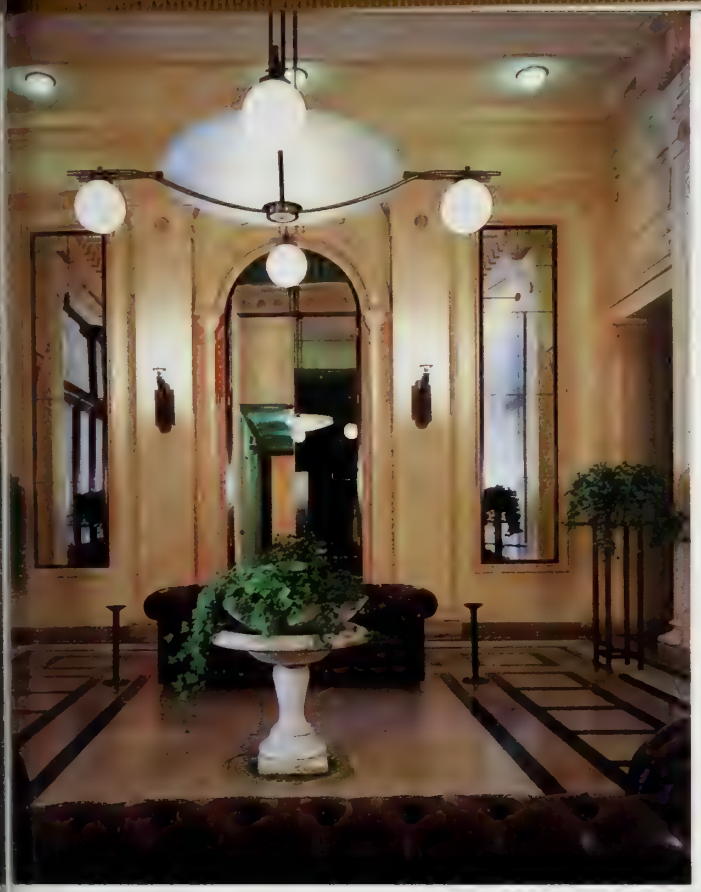
A Parisian Mansion Draws an International Clientele

INTERIOR DESIGN BY ANDRÉE PUTMAN
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARIANNE HAAS

UNTIL THE OPENING of the St. James's Club last January, Paris was not exactly overrun with English-style private clubs. Aside from the famous Jockey Club, the French have rarely frequented these elegant havens, luxurious and unruffled refuges from domestic constraints.

But perhaps all that is due to change with the advent of the St. James's Club, sister to those in London and Antigua. Lodged in a turn-of-the-century *hôtel particulier* that had for many years sheltered "deserving orphans," it has created something of a sensation. Parisians, long intrigued by

ABOVE: A turn-of-the-century Paris *hôtel particulier* that had fallen into disrepair has been reborn as the exclusive St. James's Club, sister to those in London and Antigua. The building "was wrapped in a chill," says Andrée Putman, who was selected to transform the interiors. OPPOSITE ABOVE: Symmetry characterizes the main lobby with its marble floor, *faux-marbre* walls, leather chesterfields and bronze plant stands. Reflected in the right mirrored panel is a canvas by the French artist Jules-César Séline that "represents the building as seen in a dream," adds Putman. OPPOSITE: The former library, now a lounge, retains the room's original bookshelves and features a thirties-style backlit bar.



what lay behind the high walls that surround the house and its acre of gardens—situated between the avenues Foch and Victor Hugo near the Bois de Boulogne—can now gaze to their heart's content at its impressively refurbished façade through the club's classical gateway.

Andrée Putman, head of the design firm Ecart, was chosen for the formidable task of designing the club's interiors. "When I first saw the building destined to become the St. James's, I found it glum and unrewarding," she explains. "But the challenge of having to turn an orphanage into a luxurious club wasn't altogether displeasing. I decided to treat it à la Visconti: that is, with the application of a large dose of nostalgia.

"The interior layout was insanely complex, so we just began knocking walls down," she continues. "I'd accepted the commission as something of a gamble: I wanted to get away from my public image of austerity in black and white. I wanted to show I could find inspiration in the past, a voluptuous and up-to-date version of the past that would avoid plagiarism."

According to club vice-president Jane Eland, the current membership of 350 includes such luminaries as Karl Lagerfeld, Kirk Douglas, Martina Navratilova, Tina Turner and Pierre Salinger. One of the first parties held at









ABOVE: The fountain was designed by architect Serge Macel, who retained the French Renaissance-style façade while adding such modern features as a rooftop conservatory, a health club and a satellite system for personal computers.

OPPOSITE ABOVE: Putman abandoned her trademark black-and-white for a palette of warm tones to achieve "a voluptuous and up-to-date version of the past." In the main dining room, heavy coral velvet drapes the windows. The ceiling is a trompe-l'oeil Parisian sky. Chair fabric, Boussac of France.

OPPOSITE: Most of the furnishings in the 31 suites—chairs, desks, sconces and carpets—were designed by Putman's firm. Their clean lines offset the Art Déco–inspired fabric used on chairs and sofa. Architectural prints hang on the walls.

the new club after eight feverish months of restoration and renovation celebrated, with fanfare, the fiftieth birthday of English composer Leslie Bricusse, a member of the club's Honorary Committee. Among the fifty guests were fellow committee members Michael Caine, Roger Moore, Albert Finney, Liza Minnelli, Dudley Moore, and Joan Collins, who flew in from Los Angeles for the occasion.

As Jane Eland sees it, the key to turning Paris's "little Fontainebleau" into Paris's finest club "is to make sure the right sort of people come, a selection of personalities from all walks of life who will feel the St. James's is their home. We've updated the concept of the traditional club," she adds with considerable understatement. "Dusted it off a bit, you might say."□

Antiques: Toys in Transit

Vehicular Amusements from Europe and America

TEXT BY JAMES S. WAMSLEY



FROM LEFT TO RIGHT: *Coupé*, Gebrüder Märklin & Cie., Germany (Göppingen), circa 1909. Hand-painted and enameled tinplate and hide; 8½" x 24". *Railroad Omnibus*, attributed to Stevens & Brown Manufacturing Company, United States (Connecticut), circa 1875. Hand-painted and stenciled tinplate; 12½" x 22". *Electric Streetlamp*, Gebrüder Märklin & Cie., Germany (Göppingen), circa 1909. Hand-painted tinplate and cast iron; 17½" high. Finely detailed imitations of European and American horse-drawn vehicles mimic the adult world and exemplify the craftsmanship of two great manufacturers. Alexander Gallery, New York.

FELICIANO



Fire Engine, Gebrüder Bing, Germany (Nuremberg), circa 1900. Painted tinplate and brass; 5" x 9". *Warehouse*, Gebrüder Märklin & Cie., Germany (Göppingen), 1902. Hand-painted tinplate; 11" x 16". Renowned for its toymaking tradition, Nuremberg was the center for many German toy companies, including Bing—one of the world's foremost producers of tinplate toys. Sotheby's, London.



THE ODDEST common bond between the greatest toy vehicles may be this: They do not look too real. They may look reasonably real, but they stop somewhere short of the whole truth. They flirt with verisimilitude, skip over certain important details, and leave the final fill-in to an eight-year-old's imagination. In toys that mimic the adult world, an unseen element of fantasy is fully as important as their structural components of iron castings or lithographed tinplate.

These little vehicular abstractions



RIGHT: *Vis-à-Vis*, Ernst Paul Lehmann, Germany (Brandenburg), 1927. Lithographed tinplate; 6" x 4⅘". Like the majority of toys manufactured by Lehmann up to World War II, this replica of a turn-of-the-century car was made for export overseas. Kunstauktionshaus Waltraud Boltz, Bayreuth, West Germany.

GERD PREISS

BELOW: *Truck*, United States, circa 1930. Hand-painted wood; 8" x 26". Exhibiting an amateur's ingenuity, homemade playthings were lovingly made for young children, often because store-bought varieties were unaffordable. Kenneth & Ida Manko, Moody, Maine.

BOTTOM: *Sedan*, Kingsbury Manufacturing Company, United States (New Hampshire), early 1920s. Painted steel and rubber; 5" x 12½". Innovations that characterized automobiles of the 1920s influenced trends in toy design. Anthea Knowles, London.



DENNIS GRIGGS



BAY HIPPISLEY

generate some of the strongest magic in all collecting. In them we sense the grace of horse-drawn carriages, the drama of steam-powered locomotives and fire engines, the majesty of ocean liners, and the brash contemporary excitement of horseless carriages and biplanes. Those are not trivial themes. They are cornerstones of the Industrial Revolution. And toy collecting offers a built-in sense of organization, a body of historic information, a near-infinity of choices.

Consider the options of a train fancier. He may go back to rare mid-nineteenth-century clockwork trains by pioneer toy manufacturer George W. Brown, or the later works of Edward Riley Ives or Althof, Bergmann. A lucky few collectors may find self-propelled live-steamers that once puffed across the parlor rugs of the Gilded Age. Others prefer the fin-de-siècle products of Pratt & Letchworth, who made cast-iron pull-toy locomotives some two feet long.

German manufacturers such as Märklin anticipated the new century's commitment to toy electric trains as early as 1898, and some export models reproduced U.S. railway styling. But if some cosmic conductor shouted "All aboard," today's big crowd of collectors would head for American-made twentieth-century electric trains. Ives, a producer of quality toys since the 1860s, was challenged by upstart Lionel in the early 1900s, a classic competition that peaked in the 1920s with superb tinplate trains that are still favorites.

Trains were awe-inspiring, but our grandfathers' streets and stables quickened with more personal forms of transportation: horse-drawn vehicles and early automobiles and trucks. Toy manufacturers reflected the scene in charming profusion. The redoubtable George Brown was producing tinplate two-horse hacks in the 1860s, with prancing white trotters rolling ahead on small auxiliary wheels. Whether in pull-toy or clockwork-powered form, early tinplate vehicles are rare today. Others were made of wood, with colorful detail added by paper lithography.

Cast iron gets high marks as an ideal material for horse-drawn and automotive toys. Casting's technology encouraged a sort of graceful impressionism in the toy's imagery. Iron was tough and rust-resistant and possessed a satisfying heft. The manufactories of Arcade, Dent, Hubley and Kenton were some leaders of the specialty whose most popular wares included fire equipment.

These little vehicular abstractions generate some of the strongest magic in all collecting.



FELICIANO

A red-wheeled, silver-stacked fire pumper pulled by three horses is an irresistible icon of the 1890s.

The entire range of late-nineteenth to early-twentieth-century horse-drawn carriages appeared in contemporary toys. Surreys, traps, phaetons and gigs jostled for an imaginary right-of-way with coal, ice and express wagons, omnibuses and horse-drawn trolleys. Such toys invariably mirrored advancing technology.

Most American collectors have preferred home-grown toys, and for much of the relatively recent history of toy collecting, foreign products struggled for acceptance. That is less true now, and at least one category of German toys—large clockwork-powered boats—enjoys all the vogue that goes with five-figure auction prices. Preeminent are the Märklin and Bing battleships and liners—some more than a yard long, their bulbous hulls bristling with cabins, funnels, masts and guns.

Not that U.S. manufacturers ignored maritime themes. American toy vessels just tended to be smaller than the German dreadnoughts. There were ships for floating and ships for the floor, side-wheelers and sailboats and propeller-driven ships. Small boats were not ignored, either. As far back as the 1870s, George Brown made self-propelled clockwork rowboats with animated figures at the oars.

New manufacturers appeared, perhaps sensing better industrial approaches to the age of automobiles and flight. In the 1920s, the Buddy "L" line of toys featured superbly sturdy trucks, cars and airplanes of heavy-gauge steel. Other lines, like Tootsietoy, went the route of die-casting in metal alloys, while Auburn made its vehicles of rubber. To many hobbyists, the 1940s mark a sort of watershed, and even now the post-war collecting perspectives are still evolving. Sure as the passage from youth to age, the toy vehicles of one generation return as the collectors' items of another, preserving and sharing the magic of vanished innocence.□





BAY HIPPISLEY

ABOVE: *Train,* possibly United States, circa 1870. Hand-painted wood and iron; 5½" x 26". A cloud of steam, cast wheels, and printed labels lend an authentic character to an otherwise naïve adaptation of a 19th-century steam engine and tender linked to passenger and cargo cars. Second Childhood, New York.

LEFT *Tram,* England, circa 1912. Hand-painted wood and wire; 8½" x 15". Similar in style to a horse-drawn tram, a handcrafted double-decker streetcar may have been made for a child residing in the north London district of Holloway. Stuart Cropper, London.



Profiles:
Count and Countess Lennart Bernadotte







TEXT AND PHOTOGRAPHY BY DANIEL H. MINASSIAN

ABOVE: The Bernadotte castle bears the escutcheon of the Teutonic Order, which controlled Mainau for over 500 years.

"IF YOU'RE LUCKY ENOUGH to live in a setting as beautiful as the island of Mainau," says Count Lennart Bernadotte, "you are also obligated to fill it with life." Bernadotte, born hereditary prince of Sweden and duke of Småland, lets his gaze sweep majestically across the horizon of Lake Constance, whose international waters—bordering West Germany, Austria and Switzerland—lie just below the terrace of his castle on Mainau.

Today part of West Germany, the island served for more than five centuries as headquarters of the Knights of the Teutonic Order, and the order's escutcheon still dominates the central courtyard. Castle and chapel, magnificent examples of German Baroque, were built between 1739

BELOW: Count Lennart Bernadotte's monogram ornaments a Rococo-style fireplace grate in the Commanders' Gallery.



Count and Countess Bernadotte are dedicated to conservation, international peace and the creation of a floral paradise on Mainau, an island in Lake Constance owned by the count from 1932 to 1974, when it became a public foundation. OPPOSITE LEFT AND RIGHT: Countess Sonja Bernadotte, president of the German Horticultural Society; and Count Lennart Bernadotte in the Mainau Castle's White Salon, where the Nobel Prize winners gather for a conference each year. OPPOSITE ABOVE: The 18th-century castle houses the Bernadottes' private quarters, exhibition halls and administrative offices. Bordered by Austria, Switzerland and West Germany, Mainau lures more than 2 million people annually to its gardens and parks.

and 1746 by the order's architect, Johann Caspar Bagnato.

In 1853, some fifty years after the island passed from the order's hands, it came to be owned by Count Bernadotte's great-grandfather, Friedrich I, grand duke of Baden. In 1932 title to the island passed to Bernadotte. By that time, twenty-five years after Friedrich's death, the castle, parkland and gardens were dilapidated and overgrown. Yet Bernadotte has managed to turn Mainau into a botanical paradise renowned the world over, an enchanted garden dedicated to the beauties of nature and open to the public.

Count Bernadotte, who at seventy-eight stands an imposing six foot five, holds himself proudly erect in the image not only of his royal lineage but of the moral and physical rigors of his native land. In 1932 he found the courage to give up his titles and privileges to marry a commoner, Karin Nissvandt. But nineteen years later, in recognition of his involvement with youth programs and social work, his aunt—Charlotte, grand duchess of Luxembourg—made him count of Wisborg. When the count married a second time in 1972, again to a commoner, he retained his title, and his wife, Sonja Haunz, became a countess.

Bernadotte's interests have been exceptionally varied: In addition to social work, gardening and botany, they include photography and writing. The count has also become an adroit administrator and publicist. He remains a Swedish citizen, but he is truly at home only on Mainau. Yet it is difficult to speak of Bernadotte in the singular: There are also Countess Sonja and their five children, along with four children from his first marriage and a dozen grandchildren. "I adore the children. Life in this big castle would be unbearable without their laughter," he says.

In his youth, Bernadotte wanted to study medicine, a vocation judged incompatible with his rank. But by the time he set foot on Mainau in 1932 as plain Herr Bernadotte, he had extensively studied agriculture and forestry, skills ideally suited to the rehabilitation of the island.

"My great-grandfather planted the park, which is why most of the trees are well over one hundred years old,"





ABOVE: The Coat of Arms Room in the castle offers a view of the Garden Tower, the only vestige of Mainau's original medieval defense fortifications.

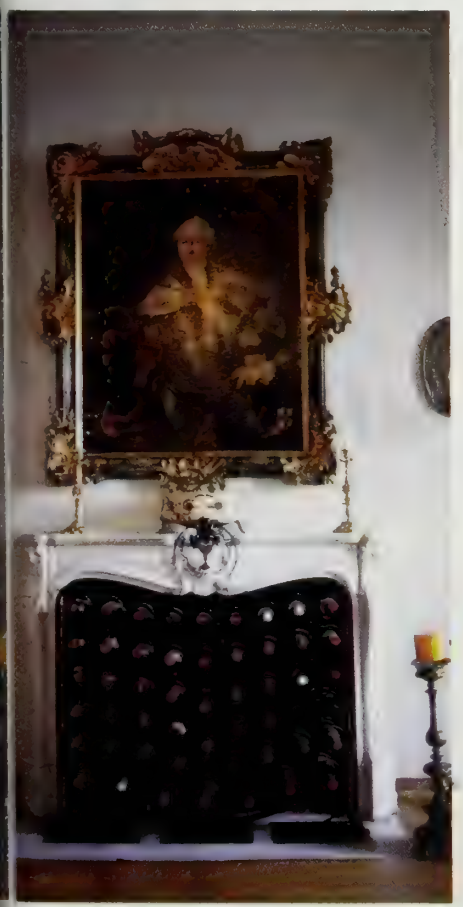
explains Bernadotte. When Friedrich I died in 1907, his wife, Luise, ordered that henceforth everything should remain as it was in memory of her husband. Thus the island grew into a kind of jungle. "When ownership of Mainau reverted to me, the terms were simple and straightforward," says Bernadotte. "I had to make something of the island and make enough money so that it would pay for itself." The problem was, how? Certainly a prince of twenty-three should have found everything easy.

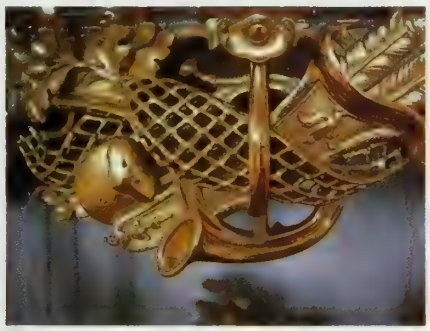
"Not at all!" he exclaims. "No, no, there was no big money behind it. No money at all! I had to earn my living, enough to pay for the island's extremely costly maintenance, and I still do.

"My first idea was to raise cash crops, produce and timber. In fact, I started out with twenty cows and four horses, thinking I was in for a very rugged life confined to a few rooms of the castle—which was in a sorry state after twenty-five years of neglect."

But within a year or two, Bernadotte realized that tourism, an industry then in its infancy, might be the answer. "It was a great stroke of luck that my great-grandfather planted an arboretum full of exotic specimens," he says. "It provided an excellent springboard for the next step, which was to enlarge the gardens and cut down the local conifers that were smothering everything else. This

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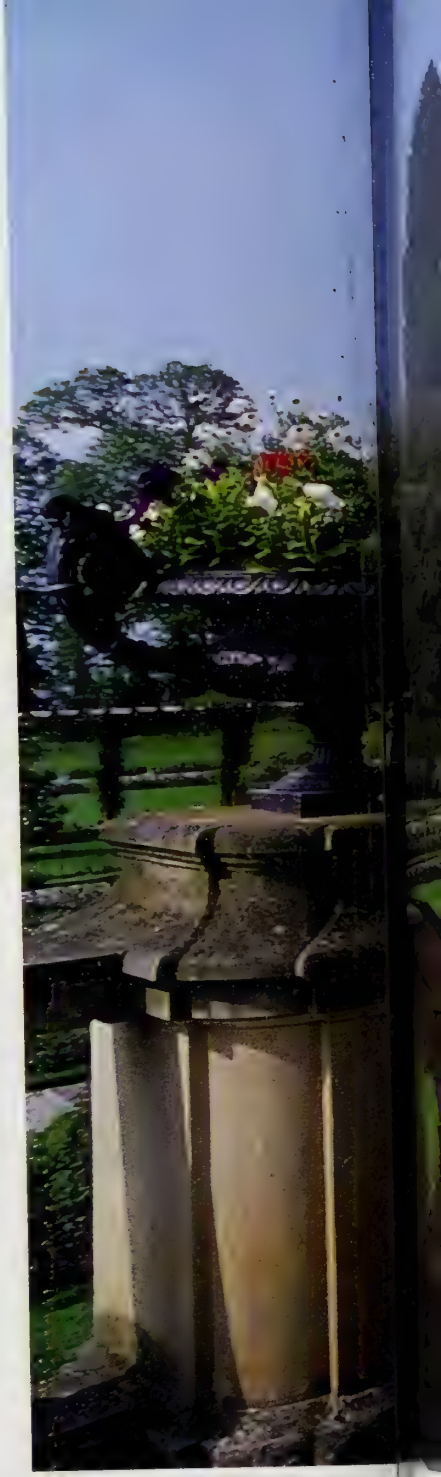




OPPOSITE: A portrait of a Teutonic baron hangs on the wall between the Commanders' Gallery and the family dining room. LEFT: Another portrait hangs above a fireplace filled with bottles of vintage wine. The rack carries the inscription "Grands Boutilliers de France," an international association of wine connoisseurs for whom the Bernadottes hold a banquet every year. ABOVE AND RIGHT: Furniture in the castle bespeaks the count's noble heritage. A Rococo composition of trophies symbolizing the hunt decorates a gilded, hand-carved table, and an 18th-century desk bears wood-and-ivory intarsia depicting Mainau Castle, a bishop's coat of arms, religious symbols, and flowers grown on the island.

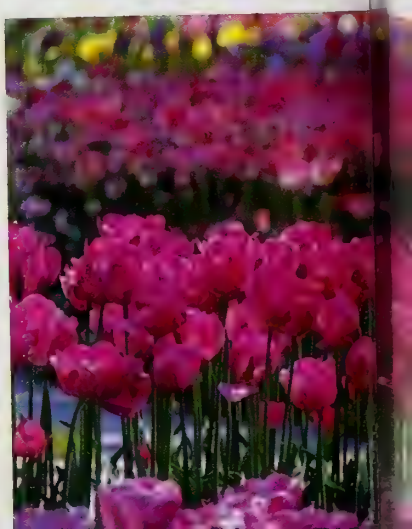




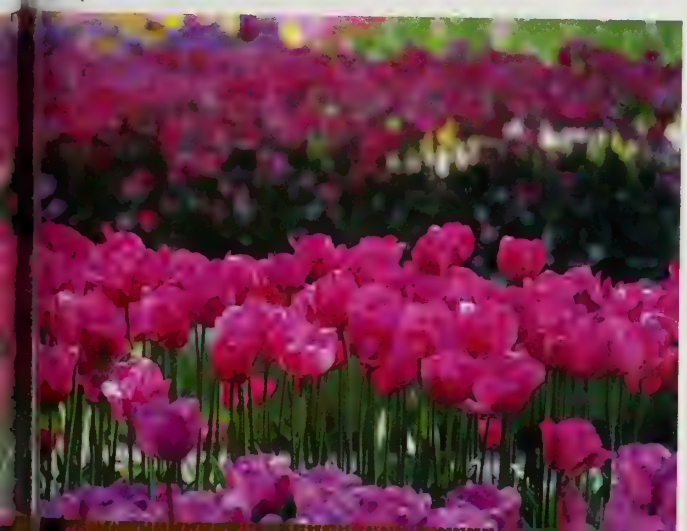


ABOVE: The Bernadottes oversee all island operations, from planting schedules to guided tours to the Mainau Talks, an annual seminar under the aegis of the German Horticultural Society that is attended by international scientists, politicians and scholars to "face the manifold problems of our times and to seek solutions for them," says Bernadotte. In addition, he heads the German Council for Conservation of the Landscape. "Green blood flows in my veins," he adds. "I'm a gardener for the sake of mankind." RIGHT: The garden adjacent to the castle terrace was first laid out in 1853 by Bernadotte's great-grandfather, Grand Duke Friedrich I of Baden, and leads to the tropical Mediterranean Terraces. BELOW CENTER AND RIGHT: In spring 800 varieties of tulips, hyacinths and narcissus carpet the island. "If visitors come here and feel they've discovered another, long-lost world, then we've attained our goal," says Bernadotte. BELOW: In summer the family visits Sweden aboard their yacht, the *Stella Nova*. Clockwise from left: Count and Countess Bernadotte, daughter Bettina, granddaughter Karin Kautz, sons Christian and Björn, daughter Catherina.

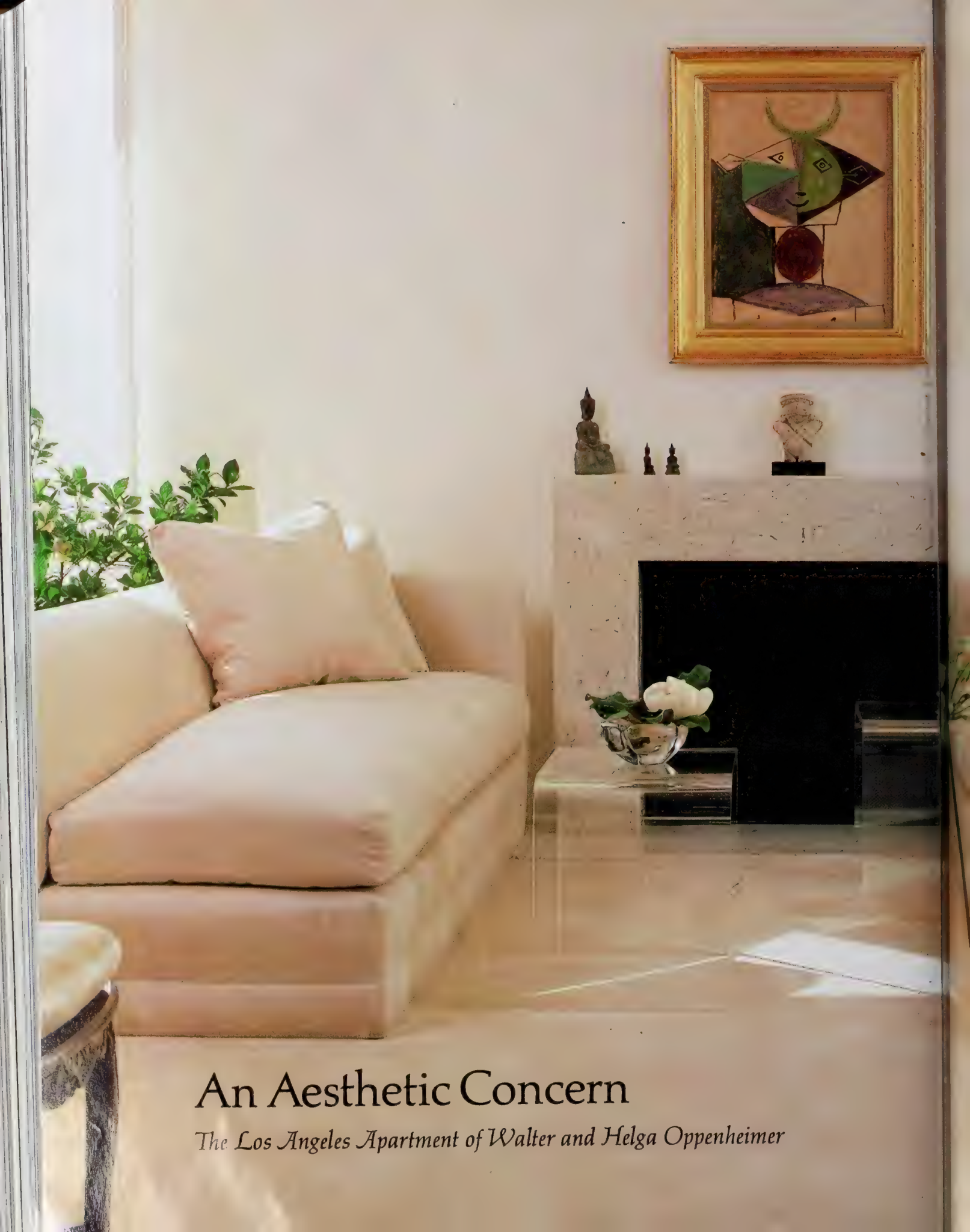












An Aesthetic Concern

The Los Angeles Apartment of Walter and Helga Oppenheimer



INTERIOR DESIGN BY LEONARD STANLEY
TEXT BY IRENE BORGER
PHOTOGRAPHY BY RUSSELL MACMASTERS

NINETEEN FORTY-SEVEN, a bold-faced date in the annals of fashion mythology, was the year couturier Christian Dior presented his controversial "New Look" to the international press. Voluminous skirts made headlines; dropped hemlines made the editorial page. A few years later, still blazing in the public eye, Monsieur Dior gave a quiet private party at home. While this soiree was not front-page news, it radically altered the life of one young guest.

Fashion designer Helga Oppenheimer was accustomed to following the French collections each year. Delighted as she was by the Diors in those pivotal postwar shows, she was even more taken with a Braque figurative drawing that hung in the designer's living room.

"I fell in love with that drawing over cocktails—it was a charcoal outline of a nude. I said to my friend Heinz Berggruen, 'If you ever come across a small Braque, I'd love to buy it,' " she recalls.

The very next day the noted art dealer presented Mrs. Oppenheimer with a small Braque still life, which she immediately acquired. The Oppenheimer collection was born.

The daughter of clothing manufacturers, Helga Oppenheimer grew up in Europe in a world of sketches and fabric. Design was bred in the bone and museum visits were a regular affair. "My mother and I loved art museums," she says. "My father always waited for us outside. When I met my husband, Walter, he was just the same way—he thought it was silly for men to like art. Little by little,

Interior designer Leonard Stanley has created a minimalist mise-en-scène in Los Angeles for the modern art collection of Walter Oppenheimer and his wife, fashion designer Helga. In the streamlined living room, a Picasso oil hangs above a pre-Columbian clay figure, center, a Hadzi sculpture and a group of Thai Buddhas. Stark carpeting. Scalamandré silk.





OPPOSITE: "Modigliani didn't have enough large paper when he began," says Helga Oppenheimer of their gouache, "so he patched it rather tenderly." Below are two Picasso works, a pitcher and a female figure; Alberto Giacometti's bronze *Woman*, 1953; and Braque's *Birds in Flight*.

ABOVE: A 1919–20 portrait by Matisse is paired with Braque's small oil *Tasse et Raisins*, 1947, the first painting Helga Oppenheimer acquired, setting the couple on a lifetime journey of collecting. The bronze figure, 1905, is by Matisse. Régence-style fauteuils complete the vignette.

though, he began to appreciate great works, and today he loves painting and sculpture as much as I do. We've collected everything together—that is, after the first impulsive Braque."

They work side by side as well, as consultants to a fine women's-wear concern. Helga Oppenheimer jokes, "I'm the emotional designer and my husband's the clear-headed businessman. We are fully in rapport."

By the time the Oppenheimers settled in Los Angeles in the early 1950s, their collection of important twentieth-century European art had grown from that single distinguished still life. Works by Matisse, Picasso, Modigliani, Rodin, Giacometti and Dubuffet crowded the walls of both office and home.

Home was "very pure, very clas-

LEFT: "Everything is interrelated in our multifaceted and visual world," says Helga Oppenheimer. "Color, composition, a fine painting, a beautiful rose. Everything registers." Dubuffet's gouache *La Vachette*, 1954, is paired with a larger drawing by Hans Hartung.

sic," Mrs. Oppenheimer recalls. "Leonard Stanley, our designer, understood that the apartment needed to support the collection and needed to be timeless. He did such a marvelous job that when we moved to larger quarters thirty years later we called on him again.

"Because I'm a designer," she explains, "and someone who knows exactly what she wants, there are not many people I trust. Leonard Stanley is the only man—besides my husband—whom I will let make decisions for me."

"There's a real connection between the Oppenheimers' feeling for clothing and what they wanted for their home," Leonard Stanley responds. "Everything had to be elegant, pared down. Fabrics had to be very beautiful and furniture had to have clean lines. It was important the apartment provide a neutral background for the artwork and still be inviting and warm. Like Helga's clothing designs, it had to be luxurious and pure at the same time."



RIGHT: "When you're exposed to beauty, your life changes. You get hooked," notes Mrs. Oppenheimer. A group of etchings from *Les Fables de La Fontaine* by Chagall are exhibited in the master bedroom along with a small bronze sculpture, *Sentry and Dog*, by Lynn Chadwick.

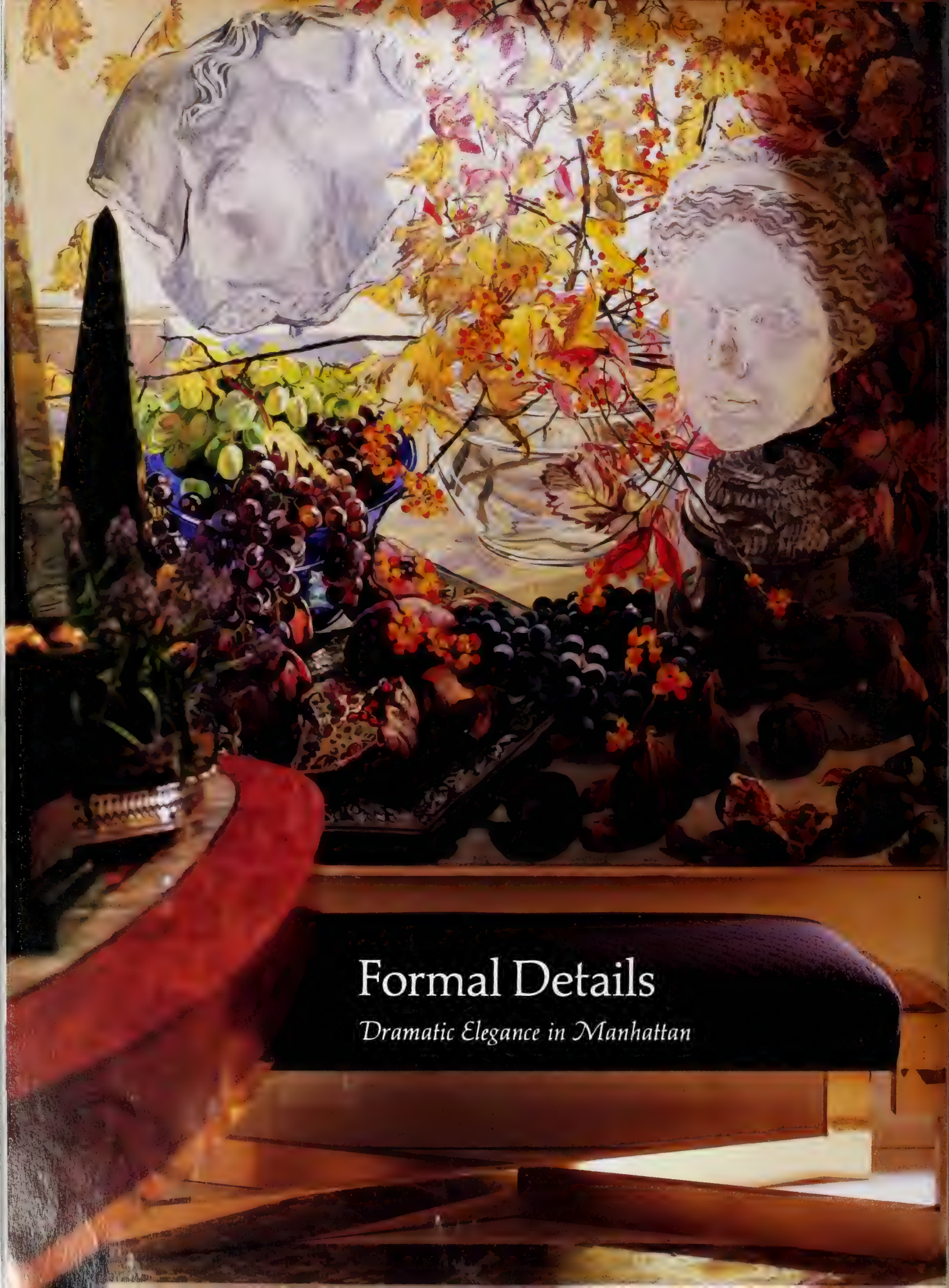


The new apartment is unalloyed *luxe, calme et volupté*, with major reconstruction yielding vast space and light. In this luminous, tranquil environment, the classic modernist paintings and sculpture are properly at home. Accoutrements are subtle and refined. Materials are equally so. The palest of cream-colored silks meet clear marble mantels and moonlight-colored floors. Mr. Oppenheimer's dressing room is fully cedar-lined. Yet nothing in the overall design overpowers the art.

Although they have tended to acquire works that provide what Mr. Oppenheimer terms "a pleasurable peace of mind," a feisty Jackson Pollock did find its way into their home. Puzzled and riveted by his paintings, the couple followed Pollock's work for a year before purchasing *Eyes in the Heat*, 1947. Thorny works by Italian artists—Fontana, Santomaso, Muro—followed suit.

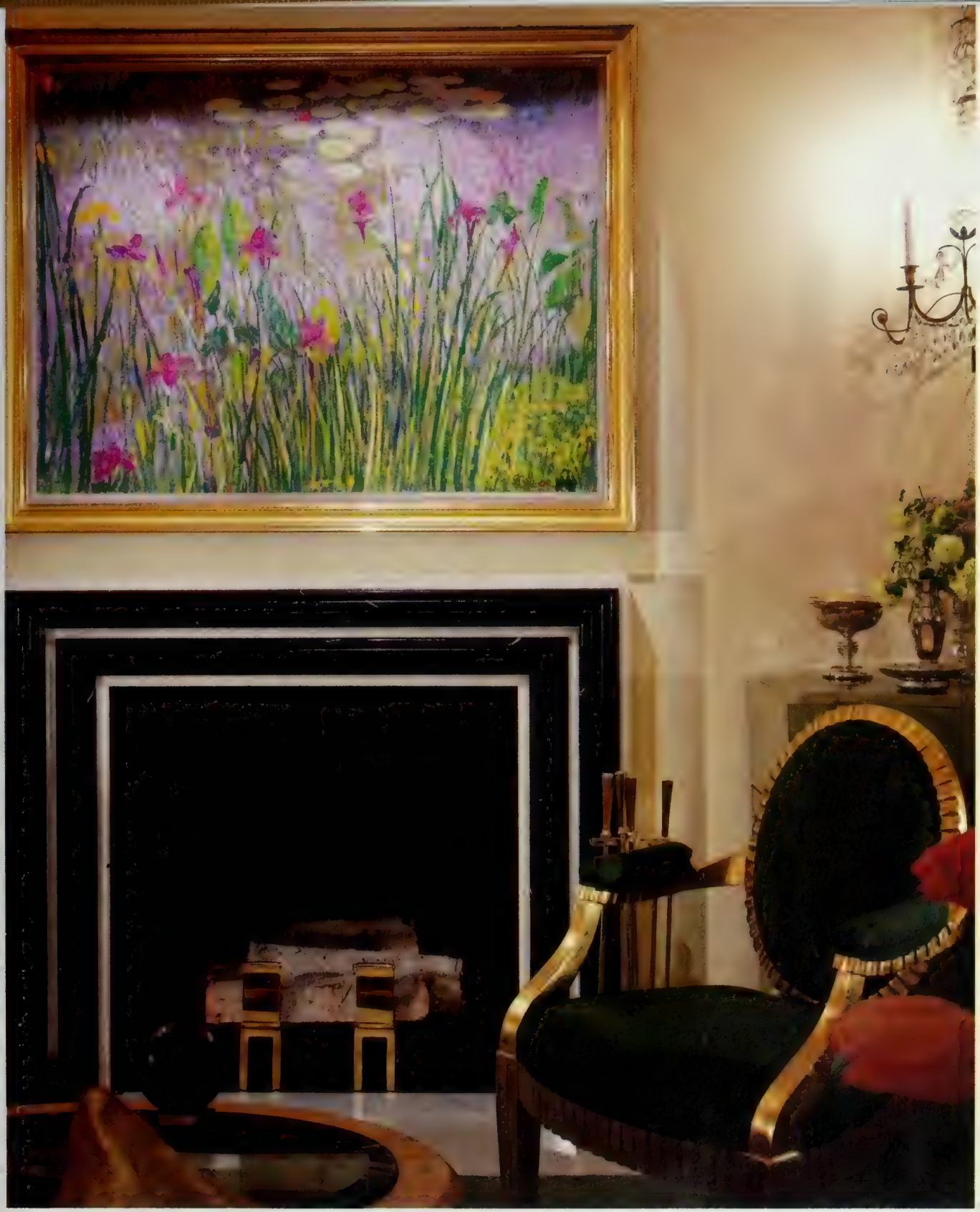
"We have never been interested in fads in art or gimmicks in clothing," Walter Oppenheimer says. "Only in marvelous quality. We have never concentrated on one artist or period alone, or only on figurative or abstract work. Great quality is the key to all our choices. Then one has the pleasure of being able to look at a work for a long, long time." □

LEFT: "We collect strictly according to our taste," says Walter Oppenheimer. "I prefer always to be inspired," adds Helga Oppenheimer, "but I am also interested when I'm disturbed." At left are two Picasso oils, *Verre et Pichet*, 1944, and *Paysage à Juan-les-Pins*, 1924. The large painting is by Giuseppe Santomaso. Umberto Mastroianni sculpture on the low table. Scalamandré silk.



Formal Details

Dramatic Elegance in Manhattan



INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID TEXT BY JOHN GRUEN PHOTOGRAPHY BY JAIME ARDILES-ARCE

"The imagination and artistry belong to him," say Donald and Jennifer Carter of Michael de Santis, who designed their apartment overlooking Manhattan's East River. OPPOSITE: *Autumn*, 1985, by Janet Fish hangs in the entrance hall. Brushed and polished brass bench from Lorin Marsh.

ABOVE: De Santis accented the existing fireplace in the living room by adding a surround of dark and light Italian marble. *Iris Sampler*, 1986, is by Sam Barber. The fluted armchair from Donghia is covered in Manuel Canovas fabric. Fireplace accessories, Danny Alessandro.

THE OWNERS of a spacious apartment facing New York's East River, Jennifer and Donald Carter are entirely forthright in describing how they transformed their residence, which once belonged to antiques dealer Garrick Stephenson (see *Architectural Digest*, February 1982).

"Garrick Stephenson had redecorated the apartment the year before we purchased it," says Donald Carter. "It was to his taste, and very handsome. But Jennifer and I wanted to place our own imprimatur on it. We proceeded to change everything."

Carter, founder and chairman of the Carter Organization, one of the world's largest proxy solicitation and investor relations firms, wanted a home that would not only reflect his taste for understated luxury, but one in which each room would announce a sense of the familial—where he, his wife and two young daughters would never feel overwhelmed by formality nor be assailed by the solemnities of the overdecorated.

"We both grew up in houses where you went into the living room once a year, when there was company," Carter continues. "We wanted a home where we could go into any room at any time and feel absolutely comfortable. We wanted it beautifully decorated but absolutely livable."

It was Jennifer Carter who selected the designer. "I have a friend who's an architect," she says. "One day we sat down together with a pile of design magazines. As we flipped through the issues, we pulled out examples by designers we loved. As it turned out, the name Michael de Santis kept coming up. Something about his work just struck a chord. And that's how my husband and I came to choose Michael. We couldn't have been more fortunate."

Long known for his ability to blend grandeur and practicality in any project he undertakes, de Santis proceeded to conceptualize a residence that would simultaneously retain his signature while strongly adhering to the wishes of his clients. It was a question of combining drama and elegance with the functional. The result is a singular amalgam of formal clarity enhanced by extraordinary attention to detail.

"Of course, the clients had ideas and they had needs, but they left the design concept up to me," declares de Santis. "Because the configuration of the apartment had great character to begin with—it's in a 1929 building—I decided to leave it as it was.

"What structural changes we did make were done for the sake of convenience. For example, when I learned that Mr. Carter's wardrobe included some eighty suits and three hundred shirts, it was clear we needed extensive closet space. So we built closets into his study, which also doubles as a dressing room. There were other structural changes, but basically we went with the demands of each room."

With the plans completed, Michael de Santis went to work right away. Beginning with the installation of a highly sophisticated lighting and sound system (computerized switch panels are subtly placed in almost every room), de Santis proceeded to opt for Italian marbles—cream and verd antique—for the entrance hall floors and the living room fireplace. Draperies were eschewed to allow a constant view of the river and its activity, as well as to give each room a feeling of airiness and light.

The furnishings, many designed by de Santis, consistently hint at Art Déco and the Neoclassic. Certainly the dining room, with its shimmering *faux*-moiré walls, its Venetian mirrors, its polished brass torchères, green lacquer consoles and magnifi-



"I scaled the furniture to the rooms, which are very large," says Michael de Santis. Hand-painted polo scenes from India add a delicate touch in the living room. The circa 1850 chandelier is from Marvin Alexander. On the red lacquer Chinese cabinet is a Guanyin head, both from Lorin Marsh. A pair of famille-verte vases from Gracie serve as lamps. Sofa upholstery, Scalamandré. Oversize chairs and pelmet covered in Clarence House fabric. Carpeting, Patterson, Flynn & Martin.





De Santis designed the brass-trimmed cherrywood paneling and mahogany bench in the library. On the bookshelves are volumes from the Carters' treasured book collection, including first editions of Charles Dickens and Alexander Pope. *Late Afternoon at Dinard*, 1986, by Fred McDuff.

cent African rosewood dining table, suggests a twenties opulence. The living room—spacious and welcoming—offers a similar period ambiance.

A deeper, more austere elegance is found in the library, where paneled walls, leather-covered furnishings and onyx end tables create an aura of aristocratic intimacy. It is there that the Carters' collection of leather-bound books lends the room particular authority. Among them are a first-edition set of the collected works of Charles Dickens, signed by the author; a first edition of Pope's Shakespeare; a rare *Alice's Adventures in Wonderland*, with original illustrations by Arthur Rackham; the *Memoirs of Napoleon;* and a complete set of *British Sports and Sportsmen*, a special treasure for Donald Carter, who is himself an avid sportsman.

But the Carters have a wide variety of interests, and their business and social calendars in New York brim with activity. And finding beautiful things for their New York apartment, as well as for their twenty-eight-acre estate on Long Island, is a particular source of satisfaction.

While attending to her home and raising a family are central to Jennifer Carter, she finds time for various



"Our table seats fourteen, but we usually have ten," says Jennifer Carter. "We prefer intimate dinners." On the inlaid dining table is silver flatware—in the pattern designed for Napoleon after he became emperor—and Tiffany's stemware. *Marché des Antiquités à Antibes*, 1986, by Louis Fabien.

causes, notably the Child Development Center and the National Multiple Sclerosis Society in New York.

"The Child Development Center is a therapeutic nursery school," explains Mrs. Carter, a dynamic young woman with a master's degree in social work from Syracuse University. "It cares for children with developmental problems that are too difficult for an ordinary school to handle, but not severe enough to require more comprehensive care. So it's a middle ground. I do their newsletter. While it doesn't directly raise funds, it unites the members of the organization. It's work I enjoy."

For his part, Donald Carter is a member of the Young Presidents' Organization and is on the board of overseers of New York University, his alma mater. Carter and his wife have established scholarships under their names for the university's school of business, law school and school of the arts.

Civic awareness and the fruits of a privileged life combine tellingly in a young couple attuned to the pace and sophistication of New York, where their apartment is not a retreat but a residence that underscores their own vision and social commitment. □



Pastels create a serene setting in the master bedroom. Wall fabric and bedspread, Scalamandré. Moiré stripe, Manuel Canovas.

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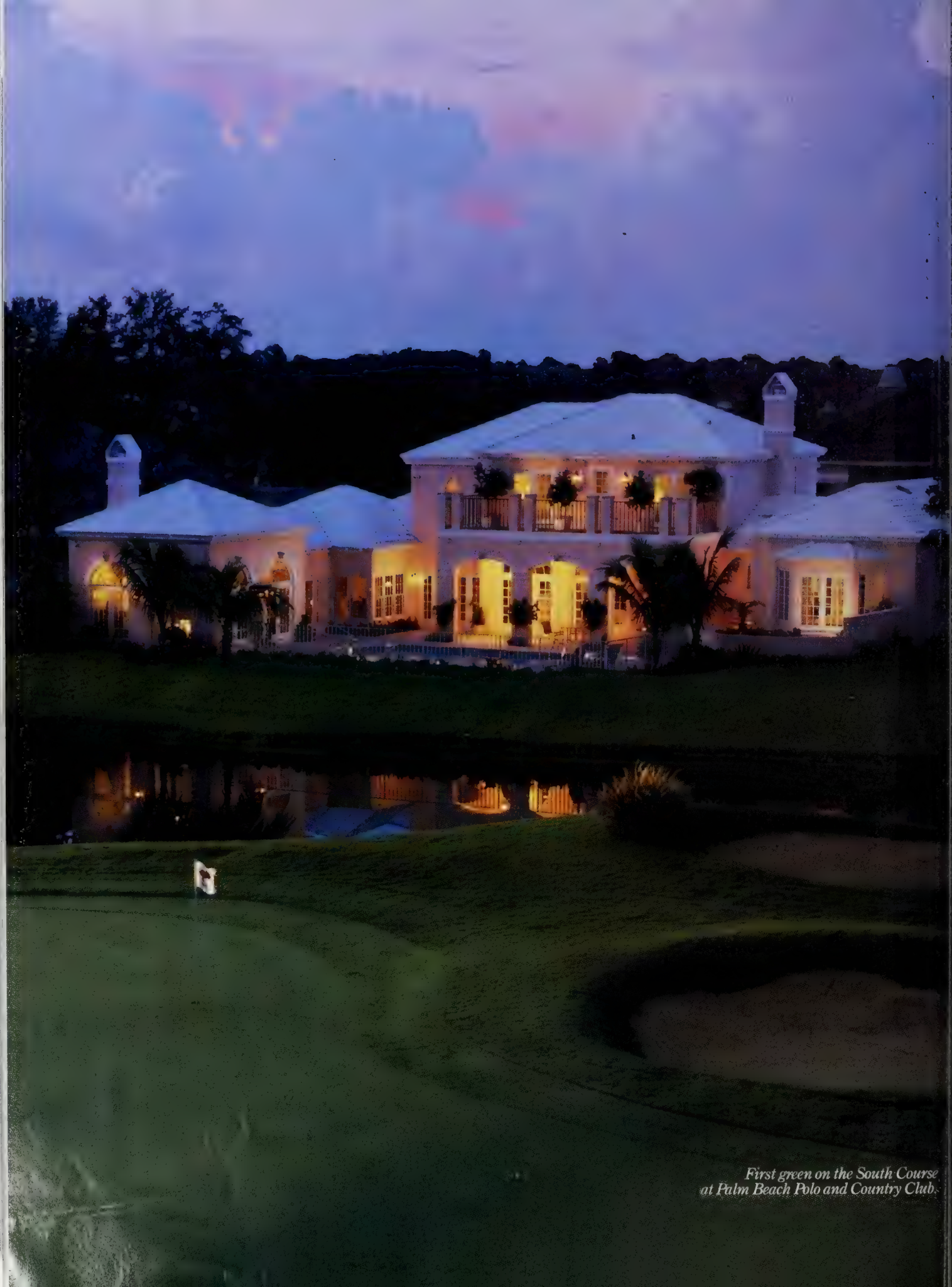
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John C. Portman, Jr.
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across reflecting pools to side entrances on the ground level; or what Portman clearly intends as the main entrance, a semicircular grand stairway, flanked by waterfalls, leading to the main living level.

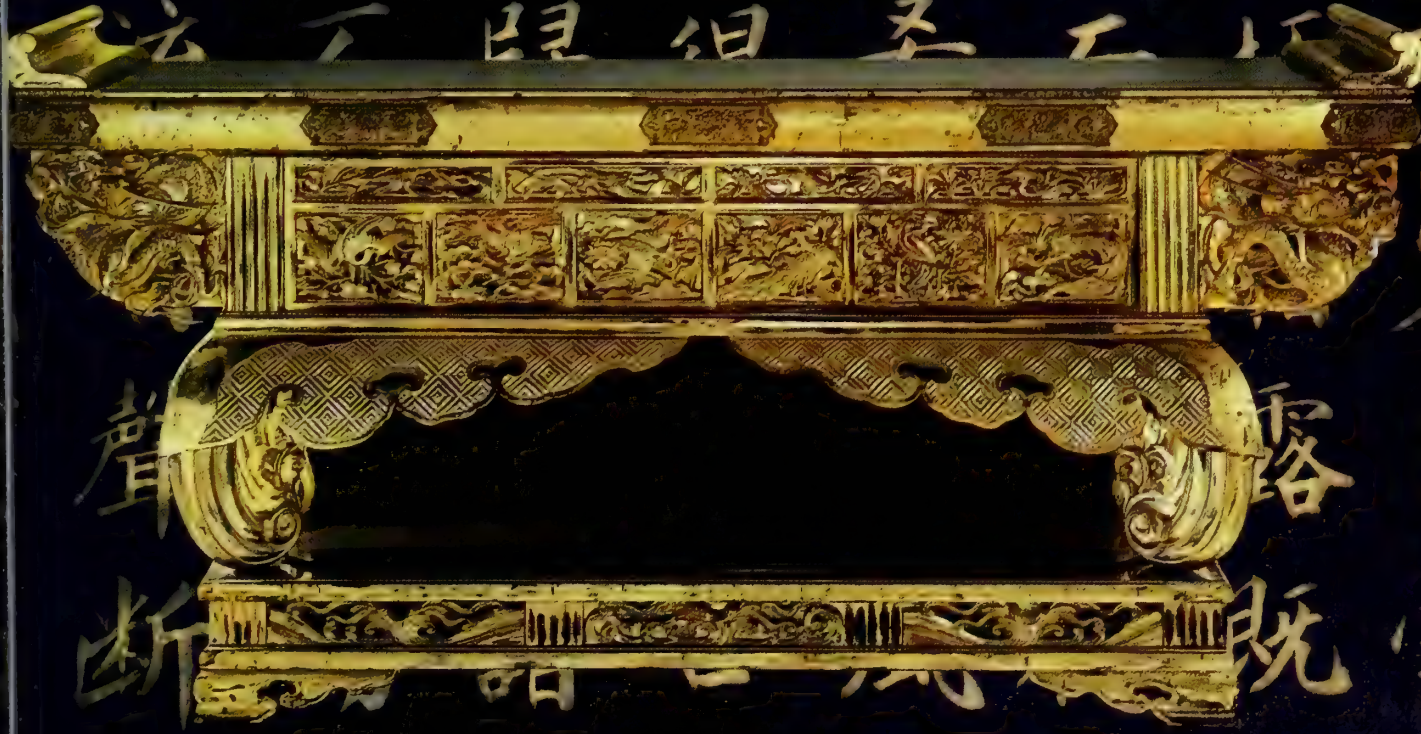
Inside the front door on this main level there are guest suites to the right and left, and a clear vista through the central hall of the structure to the ocean. This strong axis moves toward the formal living room—a round, glass-enclosed structure, the major interior space on this level—and continues through to a large roof deck.

Three different staircases, a ramp system and the elevator all give access to the lower level, which contains a round formal dining room, the main kitchen, the library, another series of guest rooms and an elaborate "gazebo" in the open space beside a reflecting pool. On the third level there are more roof decks and a master suite with kitchen, living room and bedroom; above this is a roof deck, a veritable moonscape atop the gridded roof.

The roof decks and balconies, like the interior rooms, are furnished mainly with pieces of Portman's own design. Among the best is an outdoor chair he calls the "rickshaw," for obvious reasons: It carries its own sunshade of pipe rail and canvas. The chair coexists comfortably with some Lutyens garden benches, and its curving shade is used again, in exaggerated scale, as a sunscreen outside some smaller bedroom balconies.

That the overall effect of this house by the sea is overwhelming goes almost without saying; a house built at this scale could hardly be otherwise. What is intriguing about Entelechy II, however, is not its vastness or even its high level of energy, but its consistent geniality. Portman speaks often of his desire to make modernism accessible to the average person, and he has done so as well in this house, surely, as in any of his public buildings. At Sea Island, modernism lets down its guard; its flamboyant underside comes through, and the result is a burst of exuberance. □

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Judith Green's Park Avenue Residence
continued from page 139

staring over the turkey at his nemesis, Dominick Dunne. And after only one dinner there, Michael Caine and Kathleen Turner decided they must make a movie together. "There's just one rule," Green says. "I won't tell the guest list or who the party is for.",

Even the very famous are not above doing a little politicking to secure an invitation to Green's pre-Christmas party. The drawing card is always the same: mechanical table decorations. The candles are lit, the lights are dimmed. Then the objects are activated and the dining room doors are thrown open. The reaction never varies—the guests gasp.

They gasped longer than Green would have liked the year she set the table with marching Santa Clauses. These toys were to move their heads as they paraded. They did, but they also marched with uncommon strength. "Three or four irreplaceable—I don't care about priceless—plates were pushed off the table by Santa's oncoming boots," Green recalls. The next year, she decided, a return to twinkling Christmas trees seemed in order.

She takes the elevator up to a tiny maid's room, where she composes, in silence, on an old Remington.

Between entertaining and writing—and the trips to fashionable resorts that constitute research for her novels—Green hasn't yet found the need to acquire another house in the country. "It's not easy finding a home where someone else's contemporary architecture isn't my landscaping," she says. From another New Yorker, that would be a complaint. From Judith Green, whose living room is the setting for dozens of bon mots each evening, it's just a throwaway line that might turn up in her next book. □





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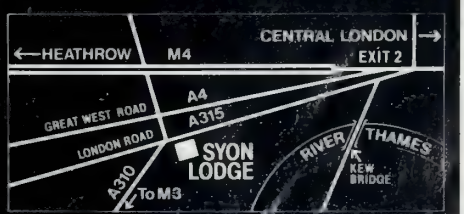
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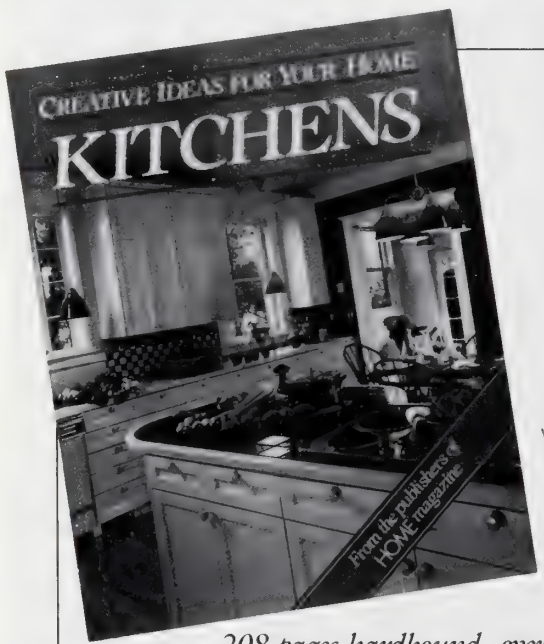
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Schoolgirl Paintings
continued from page 145

(Sophia, too, did her stint as an artist-instructor for the children of a wealthy Cuban sugar planter.) Her paintings earned the praises of Washington Allston—and Nathaniel Hawthorne, who became her husband and made her the not-too-successful but virtuous artist-heroine, Hilda, in his Roman novel, *The Marble Faun.*

Any account of schoolgirl painting has to recognize its historical importance. Not just the fact that May Alcott left us intimate sketches of the members of her family, including her more famous sister, or that Queen Victoria did a portrait of her politically shrewd governess, but that the paintings are a unique resource, give us a glimpse into earlier societies, other times, other manners, fashions, customs, dreams. History is a broader subject than we tend to recognize; it reaches into the everyday life, the small corners of an age, in making its recoveries.

Any account of schoolgirl painting has to recognize its historical importance—that the paintings are a unique resource, a glimpse into other times.

Perhaps the paintings done by forgotten homebody painters—like the closeted poems of Emily Dickinson, written for home consumption or sent out (with gifts) to her circle of friends—gained intensity from the artists' restricted lives. If the careers of these artists disappeared into marriage and child-rearing, the works survived, turning up at country auctions and flea markets. They have become collector's items, are illustrated in textbooks and installed in museums. They constitute a legacy for later generations—private visions that still astonish and delight.□

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The Modern Master in the South of France
continued from page 151

housing unit was to have been mass-produced as a dry-assembly steel frame to be clipped onto a rough stone wall. Le Corbusier's *cabanon* was even smaller and more minimal, but some of the early sketches show rough stone wall supports comparable to the Maison Loucheur.

Late in July 1952, the prefabricated plywood elements cut out by Barberis in Ajaccio were transported by sea and rail to the train station at Cap Martin and carried to the site (several kilometers away) by hand.

In many of the details, there are references to industrial icons and mass housing. The stainless-steel washbasin was copied from one seen in an airplane on a trip to India. The wooden handles on the drawers and cupboards were based on those replicated all over Le Corbusier's 1947 Unité d'Habitation in Marseilles. The *aérateurs* (ventilators), thin vertical windows carefully sited to produce a cross-draft, became a feature of all his remaining buildings.

Against this, it must be said that many of the details are deliberately crude. The windows, for example, were to have been steel or aluminum sliding frames designed by Jean Prouvé, with whom Le Corbusier had collaborated on many occasions. This time, however, Prouvé was busy, and the existing windows are simple frames fitting flush to the outside surface of the walls. They leaked badly from the outset.

Le Corbusier once declared with pride, "*Moi, je bricole des trucs.*" ("Me, I cobble things together.") And there is a genuine "camping" spirit about the way he puttered about his little property, fixing up a hose shower, adding a wooden terrace to the side of the cabin, settling on the best places to sit at different times of the day.

Because the cabin was built onto the Etoile de Mer, Le Corbusier and his wife spent much of the time sitting out on the terrace of the restaurant. In 1954 he installed an off-the-peg shack at the end of a short path. This was a work shelter for days of inclement weather, and a store for his drawings. In the years following Yvonne's death in October 1957, Le Corbusier came to the cabin with increasing frequency to work on his ongoing building projects, bringing back sheaves of sketches.

There was also a mystical element—the development in the post-war period of the Modulor, a set of dimensions scaled to human proportions and related to one another along an approximation of the golden section. The *cabanon* was based on the Modulor dimensions of 2.26 meters (the height of a six-foot man with upraised arm) and 3.66 square meters (double a man's height). It's not too fanciful to see the *cabanon* as a shrine to the Modulor, a kind of aestheticized self-portrait in harmonious proportions. When Le Corbusier moved about his *cabanon*, he was aware that every detail and every spatial relationship was based on the Modulor. If, as seems likely from a reading of his *Poème de l'Angle Droit*, Le Corbusier was beginning to invest his aesthetic theories with alchemical and cabalistic power, it's likely that he felt a "magic" of numbers in the *cabanon*. He painted a Modulor man on the end wall of the camping units to show the derivation of the height dimension of 2.26 meters.

The *cabanon* was no casual invention, but an important degree of informality was woven into the complex web of ideas and aspirations it celebrated. The communion with the sea, in primitive isolation, was a key inspiration as Le Corbusier worked on sketches for Homer's *Iliad*, a new painting, or some ambitious project of architecture or urbanism. Industrial man, according to Le Corbusier, needed to be rejuvenated and cleansed by frequent contact with pure and unadulterated nature.

Something of this attitude colored his feelings about Yvonne, who had stood for the instinctual, earthy and uncomplicated. Le Corbusier always asserted that the *cabanon* was designed for her.□



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Dinah Shore
continued from page 163

door, one cannot miss seeing the evidence of her longtime, passionate avocation—cooking. The entry leads directly into the dining area, dominated by a circular table that's surrounded by Windsor-style chairs designed by George Montgomery, her former husband. A state-of-the-art stove with built-in woks is so powerful that "the first time I used it I almost burned down the house," she says. "Danny Kaye taught me that it could be used for more than wok cooking. He came out one night to make dinner. He was a marvelous maker of Chinese food, so I'd set the table with chopsticks, bowls, the whole Oriental works. But he changed his mind between Beverly Hills and Malibu and brought the makings of an Italian feast."

Painting is another important creative outlet. She has a studio in her Beverly Hills house and one upstairs at her beach retreat. In the latter, among the canvases, can be found one recipe for shedding avoirdupois: an exercise bicycle. "Then there are long walks on the beach with Muffin, and I drive up to Ventura for an early-morning round of golf whenever I can," she says. Add to those the frequent times she gives up Malibu's sand dunes and the tennis games at her Beverly Hills home for the sand traps near Palm Springs, where she has a house on the grounds of the Mission Hills Country Club—which also happens to be the site of the Nabisco Dinah Shore golf tournament.

Talking about golf reminds Dinah Shore of how she first became interested in all things culinary. "My mother was a wonderful cook who unearthed down-home recipes with the determination of a hound dog going after raccoons. She made everything from scratch, and she set a lovely table whether we were having a snack or a feast. Every meal, that is, except Sunday breakfast. Mother was also an avid golfer, and a couple of Sundays a month she took off early in the morning for the club. One of my earliest memories is one of those Sundays, when I proudly prepared pancakes for Daddy.

"Poor Daddy—he was the first of my tasting guinea pigs. At school, in those days, all the girls took home economics. I'll never forget when we were being taught to make stuffed catfish. For some reason I was late for class that day, not an unusual happening, but by the time the session was over I was sure I had mastered the dish. I bought a beautiful big fish on my way home from school and that night I surprised my folks with catfish à la Dinah. My father took one bite. He never took a second, nor did he swallow. After a long minute he forced a tight-mouthed smile of approval and mumbled, 'I'll be right back.' The part of the class I'd missed had been the instructions about cleaning out the inside of the fish before stuffing."

Simply retelling that story makes Dinah Shore feel she needs something to cleanse her palate. Announcing, "I'll be right back," she disappears into the kitchen and emerges with a basket of warm crumpets, a cachepot of beach plum jam and a freshly baked coconut-lemon cake. Any crumbs are strictly for the sandpipers.□

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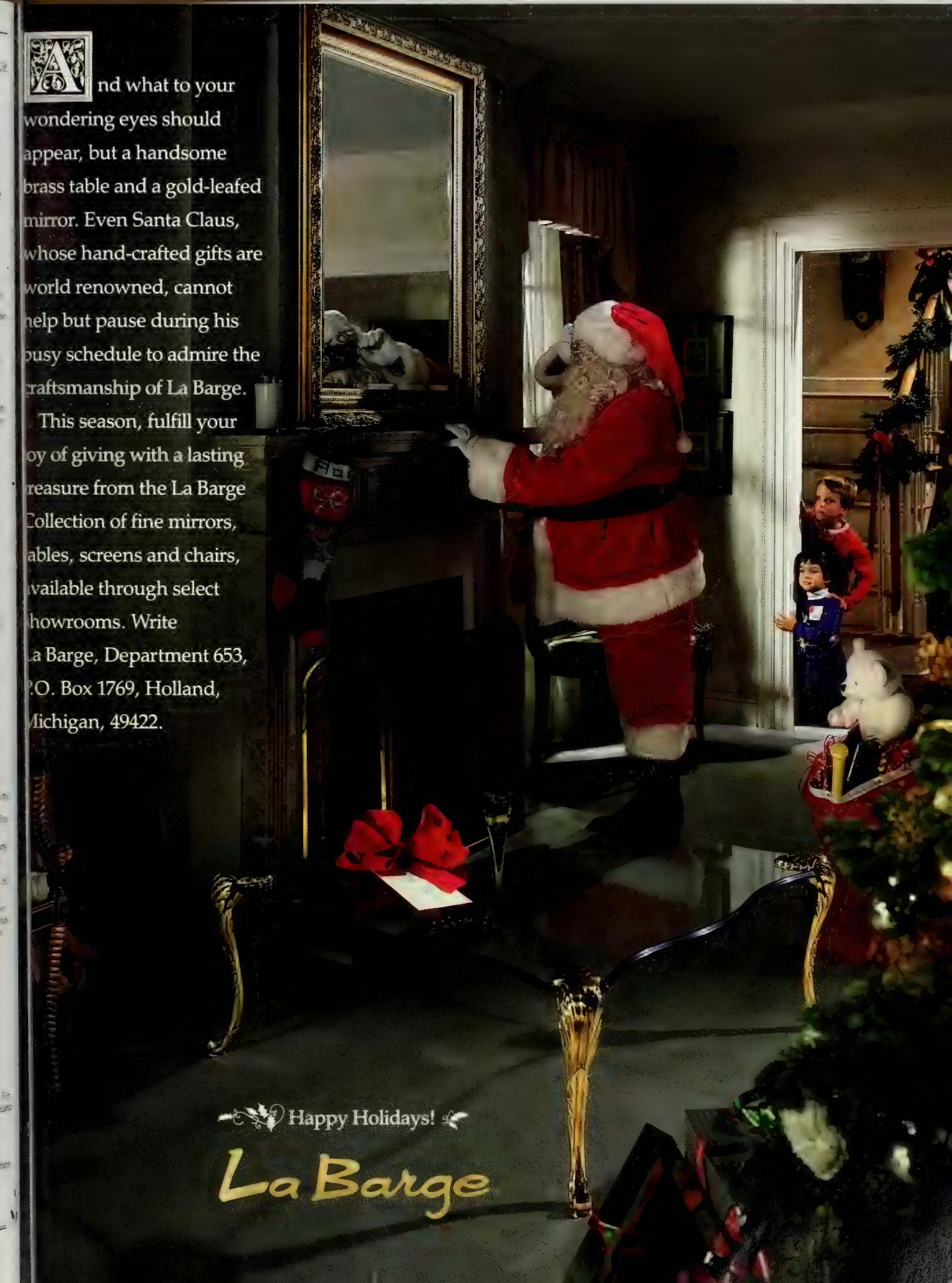
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Count and Countess Lennart Bernadotte
continued from page 177

also opened vistas to the lake so that it could be part of the landscaping."

The annual flood of visitors to Mainau has grown from 50,000 in the early years to more than 2 million today. Of the island's some 110 acres, 80 are given over to parks and gardens. There are up to 250 shuttle-bus trips to oversee daily, 20 excursion-boat arrivals, a 2,000-car parking lot on the mainland side of the bridge, a post office, several restaurants and other amenities. But the point of all this complex organization is simple: to allow as many people as possible access to the gardens.

Maintaining them involves another set of overwhelming statistics. There are 1.2 million bulbs to be planted annually, including more than 800 varieties of tulips. There are 1,300 varieties of roses, 200 varieties of dahlias—and so on. They all flower at different times, entailing meticulous planning to ensure that each blooms at its optimum moment. Nevertheless, the heart of Mainau remains the arboretum. Its green giants—cedars and sequoias—are what the count loves best. "They are very old friends," he says "They're the closest to me—we've known one another for fifty-five years!"

Recently Lennart Bernadotte has been turning more and more of the responsibility of running Mainau over to Sonja Bernadotte. "I think it's time I had a little rest," he says with a wink. The countess is steeped in Mainau tradition: She was born in the area and as a child visited the island often, since her parents ran the post office. Later, as a student, she earned pocket money by working on the island herself. So she is perfectly at ease whether guiding groups of visitors, conferring with staff or dealing with administrative problems.

Life in the family rooms of the castle is strictly private and as domestic as that of most families—with the difference that the count and countess travel constantly, since public relations consumes a large part of their lives. "You can't stop," Bernadotte points out, "because the world quickly forgets who you are and what you're doing."

In 1974 the Bernadottes set up the Count Lennart Bernadotte Foundation to administer the island in perpetuity. The foundation also aids international research linked to agriculture, land use and conservation. Its activities are in harmony with other Mainau initiatives, beginning with the Mainau Manifesto, an appeal to the world's nations to renounce all recourse to violence, signed in 1955 by eighteen Nobel laureates.

This was followed in 1957 by the first of the annual Mainau Talks: meetings of scientists, scholars and politicians held under the aegis of the German Horticultural Society, over which the count presided—working for environmental causes—from 1955 to 1983. (The society's new president is Sonja Bernadotte.)

At the 1961 Mainau Talks, Lennart Bernadotte and his colleagues drafted the Green Charter of Mainau, a series of declarations on human rights and ecological issues. And for four days annually, Nobel Prize winners confer under Mainau auspices on another charming island at the eastern end of Lake Constance, Lindau. They spend a fifth day on Mainau. These conferences are not limited to Nobel laureates, however; young scientists come too, making them a fruitful encounter between generations.

What spare time he can find the count devotes to photography and writing. He is working on the second volume of his memoirs (the first, *Goodnight, Sweet Prince,* was published in 1977). "I do all this for Mainau—and for myself," he declares.

Once more, Count Bernadotte glances down at the lake from the castle terrace. "At a time when people like to think of the world in terms of catastrophe and horror, it is more than ever a duty to show how beautiful nature can be and that it merits our care and attention. It is a duty to remember that nature does not belong to us: We belong to it."□

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Discoveries in Painting, Wallpaper and Posters

By John A. Cuadrado

HOWEVER CORDIAL A COLLECTOR'S relationship with his favorite dealer, there is an undeniable pleasure in occasionally beating him to the punch, in finding foreign treasures on their home ground, far from healthy American markups.

Elegant, erotic and impolite, Paris has never been described as inexpensive. Yet even with a weakened dollar, the city offers a number of intriguing possibilities to collectors who know where to look. Three very different areas seem attractive at the moment: paintings from the recently rediscovered Ecole de Rouen; antique panels of French hand-blocked wallpaper known as *papier peint;* and French advertising posters from the 1920s and 1930s.

Ecole de Rouen Until a few years ago, virtually no one in Paris or anywhere else had heard of the Ecole de Rouen. Suddenly, however, it has become chic to drop the name of this provincial Impressionist and Postimpressionist school at Left Bank cocktail parties. Prices have begun to climb, and the school's most important adherents are beginning to penetrate the international market. Last year, for the first time, works from the Ecole de Rouen were featured at the all-important Paris Biennale, and already dealers report a few tentative late-night calls from collectors in Texas and California.

The explanation for the excitement is simple. At a time when no limit is in sight to the collecting public's appetite for Impressionist paintings, even the most mediocre works by the great masters command punishing prices. Supply simply cannot meet demand at any reasonable level. In consequence, the market has sought other alternatives: American and British Impressionism in recent years, and now, it seems, the Ecole de Rouen. Happily, the minor masters of the school are good indeed, and their exhumation is well justified.

Essentially a plein-air school taking its inspiration from the countryside along the Seine in Normandy, the Ecole de Rouen embraces three generations born between 1849 and 1898. Though a number of the youngest members of the group flirted with Fauvism and Cubism, for the most part these artists adhered to the vision established by the great Impressionist pathfinders.

Very much part of a regional school, the artists of the Ecole de Rouen worked at a time when the gulf between Paris and the provinces was immense. Though they generated their own set of Norman patrons and attracted the praise and encouragement of Monet and Pissarro, their work received little notice from the public and critics in the capital. With the exceptions of Charles Angrand and Albert Lebourg (artists who spent a significant part of their working lives outside Rouen), the school was largely forgotten by the close of World War II.



Allée Ombragée, Robert-Antoine Pinchon (1886–1943). Oil on canvas; 32¼" x 26". Associated with the Ecole de Rouen, Pinchon explored variations of light using strokes of pure color. Galerie du Léthé, Paris.

For the most part these artists had to wait until the 1970s to attract any real attention. Several exhibitions were organized by dealers in Paris, but prices remained stagnant. In 1980 the first of a series of books on the school was published, and by 1984 salesroom prices had begun to break new ground. Top examples by the most talented members of the school—Robert Pinchon, Charles Fréchon and Joseph Delattre—have more than tripled in value but remain extremely accessible. Bright, muscular landscapes by Pinchon and luminous Impressionistic port scenes by Fréchon and Delattre now normally sell in the $15,000–$30,000 range. Accomplished oils by such artists as Pierre Dumont, Maurice Louvrier and Narcisse Guilbert are

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Discoveries in Painting, Wallpaper and Posters
continued from page 210

frequently priced at $10,000–$15,000, while canvases by Marcel Couchaux and Eugène Tirvert tend to sell between $4,000–$8,000. These levels are still low, and prices for top examples should climb steadily as the Ecole de Rouen attracts increased international attention.

Collectors should tread carefully, however. François Lespinasse, the scholar who did much pioneering work on the school, cautions that quality can be irregular. "The name 'Ecole de Rouen' on a painting is not enough. An artist like Léonard Bordes painted over ten thousand works and a good many of them are of no consequence at all."

Papier Peint Near the close of the ancien régime, the celebrated diarist Mme de Genlis made clear her disapproval of the hand-blocked wallpapers then the rage. Noting that a panel of *papier peint* could be as costly as a tapestry from the royal manufactory at Gobelins, she condemned the papers as ruinously expensive luxuries.

Two hundred years later it is hard to agree. When *papier peint* comes up for sale on the Paris market, the magnificent examples of Mme de Genlis's time do not seem particularly expensive—far less so, in any case, than antique tapestries from Gobelins.

L'Amour Gronde et L'Amour Grondant, printed by Jean Zuber et Compagnie, circa 1840. Hand-blocked wallpaper panels; 97¼" x 35½" each. An integration of floral motifs, architectural ornaments and grisaille medallions evinces the mastery of Zuber. Sotheby's Monaco.



The wallpapers that so vexed Mme de Genlis did not come of age in France until the 1760s. Until that time, *papier peint* was considered suitable only for secondary rooms. This perception was changed by Jean-Baptiste Réveillon, a manufacturer with a highly developed sense of showmanship. Réveillon employed the finest decorative artists of the day, set up his ateliers in a superb mansion and invited the well-born to watch his artisans at work. In the process, Réveillon gave *papier peint* a social cachet that endured well into the next century.

Indeed, the enthusiasm for *papier peint* in the nineteenth century was boundless. Manufacturers created papers using every imaginable decorative theme: "Pompeiian" figures, floral bouquets, architectural fantasies, Olympian gods and trompe-l'oeil draperies. Most characteristic of the time were vast panoramic papers. These could stretch 60 feet in length, include as many as 192 different colors, and require up to 2,000 printing blocks to create. Such views depicted historical events like the Battle of Austerlitz, or presented curious, romanticized visions of faraway lands and peoples. One panorama printed in 1804 showed the inhabitants of Tahiti wearing feather headdresses and French Consulate-style gowns.

Long forgotten, antique panels of *papier peint* reappeared in 1982 and 1983 at auctions organized by Sotheby's Monaco. The extraordinary quality of the offerings was a revelation on the market, and the sales were great successes. Curators, interior designers and private buyers from around the world bid the papers far above the estimates, and a new market was established.

Unfortunately, *papier peint* is scarce, and the developing market has been hampered by problems of supply. Sotheby's has not been able to assemble enough material to justify additional specialized sales, and since 1984 the lead has passed to the Paris auction house Hôtel Drouot. Drouot expert Bernard Poteau explains: "People do not realize just how incredibly rare antique *papier peint* is. The rolls that survived usually survived by accident, because it was easier to leave them sitting in the attic or the stables than to make the effort to throw them out." Poteau worries that as such sources of supply are mined out, many examples of *papier peint* will not reappear on the market again.

As a result, prices seem almost obliged to go higher. At present, appealing decorative panels, typically two to six feet in width and five to eight feet in height, can be purchased at Drouot sales for between $150 and $2,500. Last year, an important Empire suite, sufficient to paper an entire room, sold at the auction house for $5,500. Prices for huge panoramic views tend to be much higher, complete versions normally selling at Drouot in the $5,000–$15,000 range, and in the trade for up to $30,000.

Buyers should pay careful attention to such factors as

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A pair of floor lamps by Armand Albert RATEAU.
Bronze circa 1931.
Height : 71 inches

Discoveries in Painting, Wallpaper and Posters
continued from page 214

rarity, condition, date of impression and freshness of colors. In instances where condition problems are remediable, charges run a minimum of $150 for the cleaning and restoration of a two-foot-wide, eight-foot-high strip. In addition, the cotton mounting recommended for all examples of antique *papier peint* can cost $40–$70 a strip.

Art Déco Advertising Posters Alain Weill, scholar, auction expert and art-world eccentric, is incredulous that French Art Déco posters are not more widely collected. Former curator of Paris's Musée de la Publicité (Advertising Museum), Weill feels that graphic works from the era have been unjustly neglected, especially in comparison to their more popular Art Nouveau predecessors.

Indeed, in their best work, the top graphic artists of the 1920s and 1930s provide a rich and imaginative formulation of the revolutionary artistic experiments of the day.

Paris, Adolphe Mouron Cassandre, 1935. Lithographic poster; 39⅜" x 24⅜". An evocative work reflects the artist's stage designs as well as the influence of his contemporary de Chirico. A L'Imagerie, Paris.



Paul Colin, Jean Carlu, A. M. Cassandre and Charles Loupot adapted the vocabularies of Futurism, Cubism and Constructivism, and endowed the art of selling with images of a power and purity never before seen.

According to Weill, the high artistic quality and the relatively low price levels of the finest of these works represent an unusual opportunity for collectors: "For all but a very few individuals, it may be too late to buy the best Art Déco furniture, too late to put a real Léger on the wall above it, but it is not too late to acquire the most important graphic images of the period."

Though inexpensive, Art Déco advertising images are, as a rule, harder to find than many of their Art Nouveau counterparts. The years around the turn of the century were characterized by a collecting mania for posters so fierce that Parisians literally snatched some images off walls and kiosks before the glue that held them had time to dry. Unfortunately, the collecting tradition died before the 1920s and fewer Art Déco posters were preserved. Though several thousand different images from the period survive, a significant percentage have endured in quantities of ten or less, and all too many are known in only one or two examples.

Given their rarity, their graphic quality, and the current revival of Art Moderne themes in interior decoration, Art Déco advertising images look undervalued. The most arresting music-hall, product, travel and transportation posters by the big names of the field sell on the Paris market in the $1,500–$5,500 range; strong but less rare or less desirable images often sell at $500–$1,000; and from time to time worthwhile posters can be found for as little as $150. France is, of course, the source of this material, and collectors should find prices at Paris dealers like Galerie Impressions 1900–1950 to be 25 to 35 percent less than those at home. Savings can be greater at the six or so annual poster auctions sponsored by Hôtel Drouot, and at the twice-yearly sales organized by the Galerie des Ventes of Orléans.

Though the aesthetic qualities of a poster are, of course, of paramount importance, once a specific image is chosen, condition must be considered. Posters should be held up against the light and viewed from the rear so that paper restorations and repainting become apparent. The most desirable posters are those that have never been folded, damaged or exposed to the light. Top examples should also give evidence of especially fine, clean printing with good inking. Alain Weill points out that at today's price levels, the cost differential between examples in acceptable condition and those in mint condition can be relatively small.

Over the last few years at Drouot, an example in good condition of A. M. Cassandre's famous *Nord Express* could have been had for $2,000–$3,000, while $4,000–$6,000 would have bought the same poster in perfect condition. The latter example is a great rarity that will prove to be by far the better investment. Since many images are hard to find in any condition, Weill advises buyers to make intelligent compromises but to be ever ready to trade up.□


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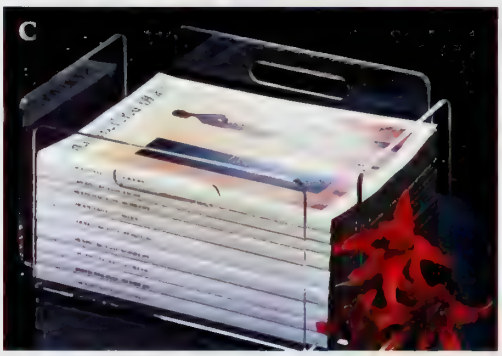
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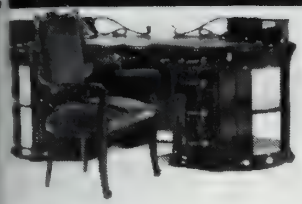
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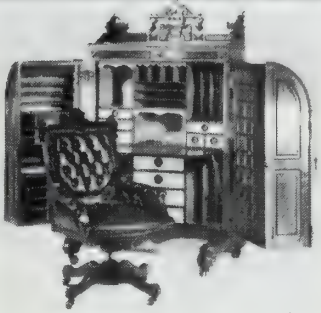
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 B. Publication No.: 00038520.
2. Date of Filing: October 1, 1987.
3. Frequency of Issue: Monthly.
 A. No. of issues published annually: 12.
 B. Annual Subscription Price: $39.95.
4. Complete Mailing Address of Known Office of Publication: 5900 Wilshire Blvd., Los Angeles, Los Angeles County, CA 90036-5020.
5. Complete Mailing Address of the Headquarters of General Business Offices of the Publisher: 5900 Wilshire Blvd., Los Angeles, CA 90036-5020.
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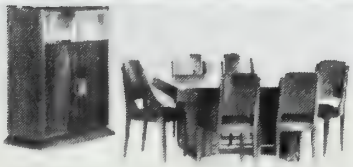
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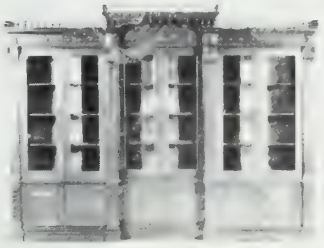
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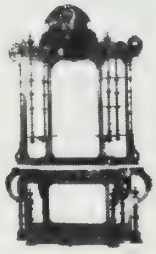
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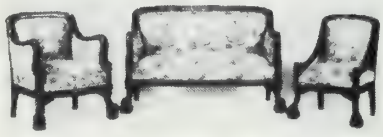
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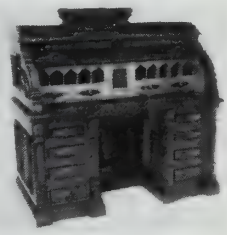
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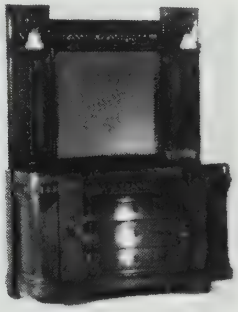
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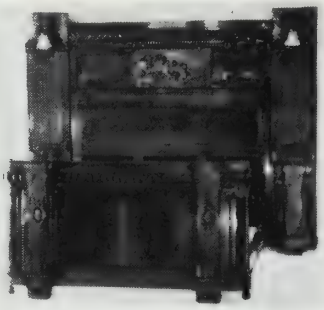
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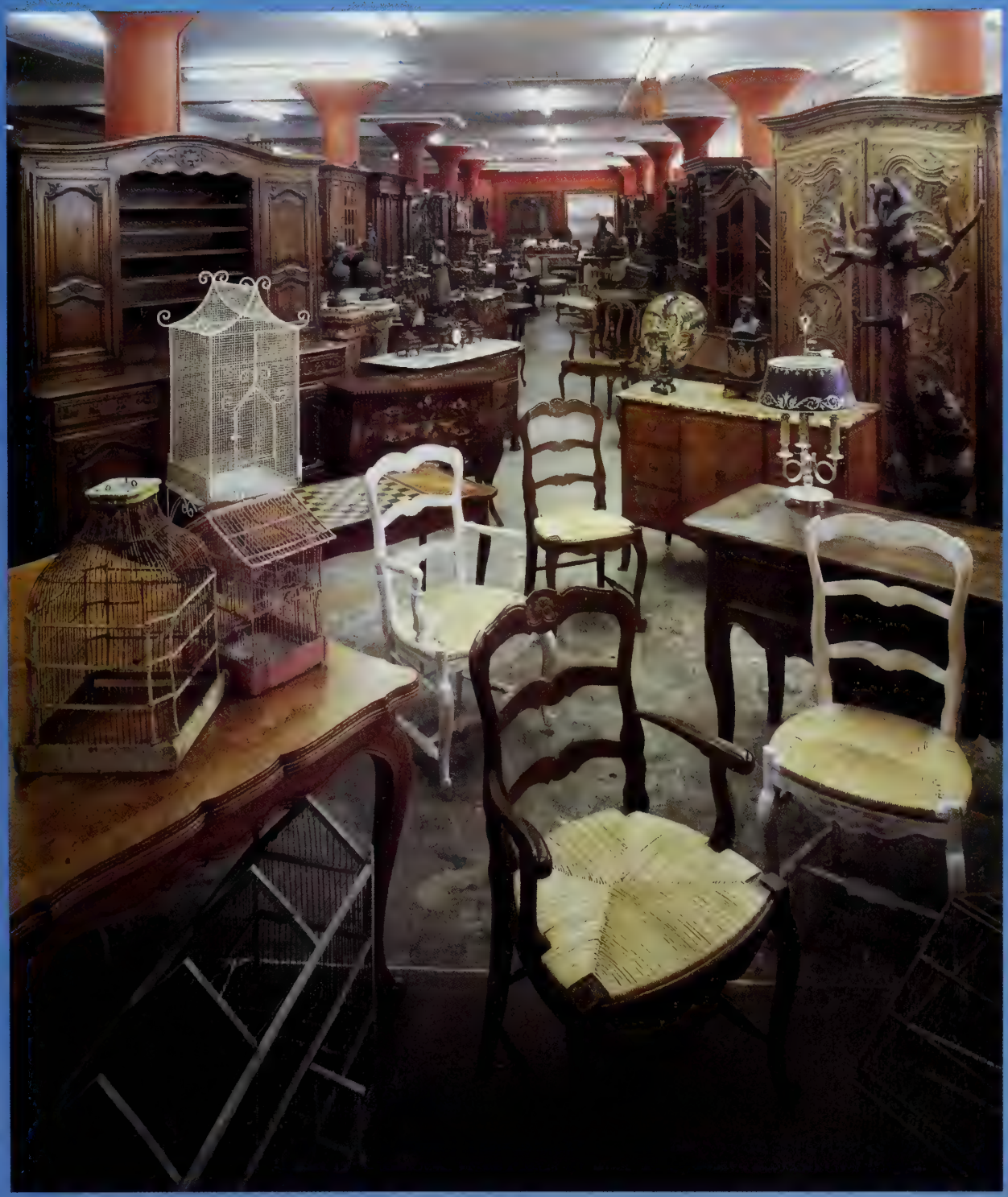
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FITZGERALD
FITZHUGH
FITZPATRICK
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FLANAGAN
FLANDERS
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FLE(D)SC)HER
FLEM(M)ING
FLETCHER
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FLOURNOY
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FOOTE
FORBES
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FORD
FOR(E)MAN
FORREST
FOR)STER
FORSYTH(E)
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FOULK(E)(S)
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FOWLER
FOW(L)KES
FOX
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FRAN(T)Z
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FRAZEE
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FREAR
FREDE)RICK
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FULLER
FULLERTON
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FYFE
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LINK(E)
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LOTHROP
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LOW(E)
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LOW(E)Y
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LYONS
MAAS
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MABIE
MABR(E)Y
MAC ARTHUR
MACAULAY
MAC CLINTOCK
MAC CORKLE
MAC DONALD
MA(D)OUGAL(L)
MAC FADDEN
MAC FARLAND
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MAC GREGOR
MAC(I)E
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MAC KENZIE
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MAC MANUS
MAC MILLAN
MAC MULLEN
MAC MURRAY
MAC NA(B)B
MAC NAMARA
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MAC PHERSON
MAC RAE
MAC VEIGH
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MANDEVILLE
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MAPLE(S)
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MARK(S)
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MARRIOTT
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MAT(T)E)SON
MAT(T)HEW(S)
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MAXCY
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ORDWAY
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OWEN(S)
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PIERCE
PIERSON
PIGGOT(T)
PIKE
PILCHER
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PINCKNEY
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PITCHER
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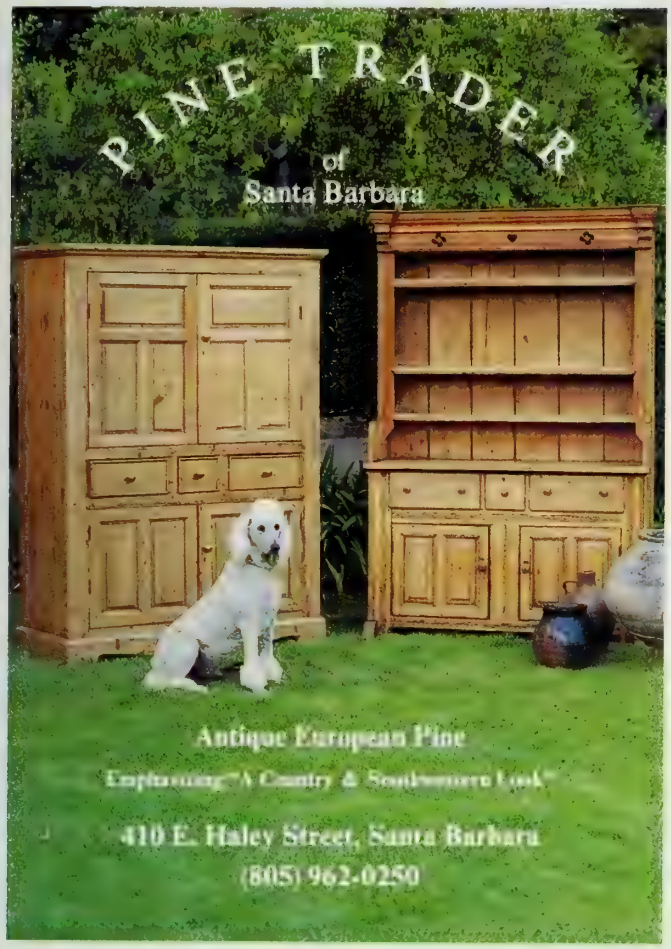
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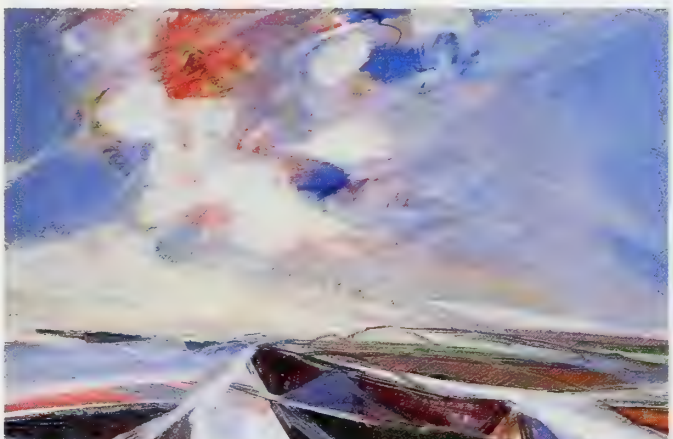
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